

CTR

Community Television Review

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Special Double Issue



**ACCESS
AROUND
THE WORLD**

NFLCP CONVENTION NEWS

*We Salute
The
Creativity
&
Commitment
Of The
1984
♠ Nominees
&
Winners*



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Double Issue
Volume 7, No. 2 and 3

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Letter from the Managing Editor

This is a special double issue of CTR that follows two themes: NFLCP's 1984 Convention and community programming around the world. In many ways it is appropriate that these two topics are being examined together. The NFLCP National Convention moves us to reflect upon the vast movement in community communications that extends throughout the United States. In considering this we realize we are not alone in our dedication to community programming and public access to mass communications. And when we examine global efforts to democratize mass communications and sustain local programming, we see that our struggle is a universal one. Battles are being waged to open up mass communications in dozens of countries in nearly every continent in the world. This inspiring notion is worth reflecting upon as we go about promoting local programming and public access in our own communities. I hope you enjoy this issue.

The CTR Editorial Board has selected themes for the next five issues. They are the following:

	Copy Deadline	Publication Date
<i>Local Origination</i>	November 1	December 15
<i>Social Service Agencies & Cable</i>	February 1	March 15
<i>Cable & the First Amendment/Media Concentration</i>	May 1	June 15
<i>Municipal Use of Cable/Interconnection</i>	August 1	September 15
<i>Schools & Cable</i>	November 1	December 15

If you have any ideas or wish to write for CTR, contact me as soon as possible.

I would also like to take this opportunity to announce that a new section on municipal use of cable will appear in future issues of CTR. Andy Becher from Beaverton, Oregon will be coordinating this effort, and if you are interested in submitting any material contact him: Andy Beecher, Metropolitan Area Communications Commission, 12655 SW Center Street, Suite 390, Beaverton, Oregon 97005, (503) 641-0218. He wants to hear from people about successful programming formats, government access rules and procedures, methods of program evaluation, advisory committees, management topics and any other matters that concern municipal programmers.

Paul D'Ari

Letter to the Editor: Hire A Broadcaster!?

In the Spring 1984 edition of CTR (Volume 7, No. 1), there appeared a roundtable discussion titled: "Hiring for Access: Choosing the Right Person for the Job." Upon reading the article, some thoughts occurred to me which I would like to share with the readers of CTR.

The discussants were in my opinion, repeating clichés about cable television, some of which were about as accurate as the timeworn canards about a certain race of people having rhythm, and a certain ethnic group loving money. One thought of mine, itself unfortunately a cliché, was that a dead horse was being beaten. Trade unionists refer to this type of cliché as "educating the already educated." Here's the prime cliché example in the article, again in my opinion:

"Question: What about a broadcaster's experience as potentially relevant to access?" (note the loaded word 'potentially'!)

The round table respondents carefully explained that cable is narrowcasting; that broadcasters are unable to operate on limited resources; that format (form) and style are stressed above content and process by broadcasters; and that broadcast people are primarily concerned with the ego trip of personal name recognition rather than the gratification of seeing the success of the access producer's product.

Wow! I could provide anecdotes enough to fill a book to refute those charges (and I will, someday) but for now, suffice it to say that any reader of CTR is eminently aware of the 'focus' of cable, narrow

rather than broad; that most older broadcast people that I know who grew up in small town radio, before the magic tube, operated on pennies (I remember spot announcements that sold at 60 cents each), and they had lots of fun doing things that even access folks are constrained to avoid (i.e., deliberately breaking up a live announcer on the air).

The worse indictment of the lot, however, that form is valued above content, is simply not true. What is true is that most commercial television, and radio too, does have terrible content quality. But that is a different story, and has to do with the thousands of hours of the stuff that fill the airwaves, and the idea burn-out that has occurred over the years to the professionals in the business. What is also true, is that CTR readers have grown up watching television, noting the deterioration of content, but I believe, totally unaware that they were at the same time watching a superbly skillfully produced medium which was giving them a subliminal "programming" value system second to none. Your program sense has been molded by rarely ever watching a technical error, even on live TV, and that indeed is 'process.' Buy why decry form? It is another way of describing beauty. Botticelli created form. The U.S. Capitol is wonderful form, and the process which goes on within the capitol is often of admirable content.

Finally, as to ego, can it really be, honestly be limited to broadcast television people? What about the ego that permits the round table respondents to be quoted in CTR, and for that matter what about mine which evoked this response to the article. Again we look to 'focus.' The access director must use his ego (all communicators are egotists) as a role model for the access producers in his/her community.

My thesis then is that broadcasters, even shopworn ones like myself, have a wealth to offer to access. Simply take the skills, the expertise and the programming judgements that you deem valuable, and discard the values that contradict your views of access. Do indeed hire the person who is handicapped by exposure to that slick broadcast television medium.

Bob Oringel
Bowie Access Corporation
Bowie, MD

Public Access: A World View

By George C. Stoney

The reality of public access to cable television is almost unknown outside of North America. But the concepts that have shaped this movement and the underlying needs that have impelled it are worldwide.

In many countries strategies are being tested to give people other than professional journalists and their employers the right to use electronic highways as they wish. The best known of these are to be found in Western Europe and consist of small blocks of time set aside in the regular broadcast day for people to speak their minds.

Since 1970 the BBC's "Open Door" program has assigned an hour on Sunday evenings to selected lay bodies and a few private citizens. The BBC supplies guidance and production funds as well. West Germany, Belgium, France and Switzerland have seen similar experiments in access-type television. All these efforts seem so timid, so dominated by the professional staffs which supervise them that anyone familiar with the freewheeling atmosphere of most access centers in the U.S. would hardly recognize them as kin. Yet there is more than a family resemblance.

I first came upon the access concept outside of North America at a gathering of the International Broadcasting Institute in Mexico City back in 1974. The participants in the session devoted to the access concept came from most parts of the globe and from countries where broadcasting is owned and controlled in many different ways. Yet in every country the same needs were being expressed for some way to give non-professionals a semblance of the access to broadcast media that they have to print almost as a matter of course.

In these discussions it was taken as a given that broadcasting is a virtual monopoly, usually government dominated. It was lamented that with the increasing dependence world-wide on the electronic media for public information, only a tiny body of professionals, working often in commercially or governmentally imposed straightjackets themselves, were creating the content.

It struck me forcefully at that time how much easier it seems to be for central forces to control communications now than at any time since the invention of the printing press. As I listened to the debates I realized it makes little difference if the controls rest in government or commercial hands. Essentially it is always a battle between the "ins and the outs."

Piracy in Spain

Since the early 1970s the most notable practical demonstrations of the public access concept outside North America have been made in defiance of national authorities. Illegal radio and television stations are now so common in Italy that they provide a significant amount of information to the public. Last summer I visited an illegal television station in a small Catalan-speaking town north of Barcelona that had been shut down repeatedly, only to open again for its every Monday evening broadcasts when representatives of the national authority retired.

I was fascinated to see how activities around this Spanish station's spare basement studio resembled what I had seen in a small cable access studio in East Tennessee in 1972. The programs, all made by volunteers from the community, were also similar:—local sports, performances by local musical groups, demonstrations by craftsmen, interviews with senior citizens, even a comedy team.

I marveled that a government would risk offending its citizens by censoring such seemingly innocuous fare. I also marveled that two hundred local families would both contribute the equivalent of several hundred dollars each to buy the used equipment needed for the operation that had been smuggled from Italy, and risk arrest by being identified with the broadcasts.

The answer given me by the coordinator was as complex as his own motivations for daring to be involved in the station's most conspicuous position. He made his living

as the local television repairman, and resented being restricted to these menial tasks that supported his family, but which did not use the superior knowledge he had about broadcasting. He, as a Catalan, resented the domination of any national authority that was only reluctantly recognizing his right to use his own language, and would not countenance the possibility that he might also have some claim on a separate political existence. He saw in the activities of the station an opportunity to rally the kind of cooperative spirit that his town had not known since the days before Franco put an end to Spain's first republic.

A professor of communications at the University of Barcelona who had introduced me to this station explained that it was the *potential* of the station as a model of defiance that was most disconcerting to central authorities. His solution was a characteristically academic one: he would try to persuade the government to permit the station a temporary license to carry out, under the supervision of his academic division, a series of experiments in *community programming that could serve as models for the kind of service the Spanish Broadcasting Authority would be proposing for its own Catalan language service, soon to be inaugurated*. After all, he said, it wouldn't make *that* much difference in the content of the programs and the technical quality would be improved.

"What would happen, then, to the local coordinator and his supporters?" I asked.

"Oh, they will continue to be useful," he responded. I nodded and kept my counsel, deciding not to get involved in a long discussion about the difference between true public access and management-dominated local origination, though the outlines of the argument seemed distressingly familiar.

Indeed, as I recall from those discussions at the I.B.A. in Mexico City in 1974 and, since, in my travels to see how other countries have dealt with what I have come to think of as "the impulse toward public access," the potential threat to authority is almost always at the root of the matter.



Community Radio in Nigeria

When Nigeria gained its independence it was left with a BBC-designed broadcast system controlled by the central authority. Four revolutions later this country, made up of four dominant tribes and many other autonomous ethnic groups (it is a nation today primarily because it was so packaged for Colonial convenience), faced the fact that a nationally controlled broadcasting system was not achieving national unity. A wise Minister of Information decided "to make radio an extension of the village drum."

For a while community radio in Nigeria blossomed with local singers, local drama, local religious and political happenings. Educators and health workers broke away from the BBC-style formal presentations to include non-certified purveyors of folk wisdom. Soon ordinary people who had gained skill in the use of radio were becoming politically important. And soon there were rumblings in government circles that community radio was fostering insurrection, as indeed it might have been in some instances. Inevitably the crack-down came, but not soon enough to kill completely an impulse toward self-expression and cultural autonomy that still characterizes the best of community radio in Nigeria.

There are parallels with the Nigerian radio story taking place today in community radio efforts being sponsored by the Maryknoll Fathers in Guatemala and Peru, by Baha'is in Columbia and by non-governmental agencies in many other parts of the world. Interestingly enough, finding local people who are quite innocent of professional training but who are able and willing to make programs that reach out to their neighbors seems never to be a problem. Almost always the problems are with those in authority and their professional hirelings who are convinced that the people can't be trusted.

An Experiment in India

I visited India at a time when the educators there had been given access to a

satellite to experiment with the beaming of programs to a significant segment of its 40,000 villages. Despite more than two years of preparation, scarcely enough programming had been stockpiled by the day broadcasting was to begin to last out the first month. In panic the professionals turned to village educators who, in turn, asked the help of local parents and farmers. The result was some fascinating programs recorded on half inch black and white porta-packs and put out on the satellite without editing.

How well these tapes were received in the villages I have no way of knowing. But I can report that when I was shown a sample by one of the teachers involved and asked permission to copy it to take back to the States, he was forbidden to let me do so by his superior who seemed embarrassed by its lack of technical quality and conformity to "educational standards."

The Struggle for Access

So it goes all over the world . . . the "ins" use technical and professional standards as measures to keep the public at large from having access to the power bases and/or financial bases they feel are rightfully theirs alone. Meanwhile, all over the world, ordinary people are proving that they can speak for themselves.

Where there has been relatively free and continuous access, unhampered by financial restrictions, popular success has been notable, as the Canadian Broadcasting Commission's remarkable work with the native peoples of the Northern Territories can attest. Where any sizable segment of the people have experienced access, even the harshest opposition that follows cannot kill it completely. In proof, consider the growing phenomenon of illegal radio stations that are adjunct to most revolutionary movements. By now there are simply too many people who know how to deal with the technical machinery of broadcasting to keep it forever a state secret.

An interesting case in point is the politicizing of audio cassettes in West Africa. Popular singers are also political

messengers. Used cassettes sell for eight cents a piece in the market towns. With a mini-to-mini cable almost anyone with a cassette player can make his own copies to take back to their village, and they do. This is pamphleteering that moves that vast body of illiterate people who, nevertheless, are beginning to be politically active and are beyond the reach of print.

These movements toward more popular participation, be they illegal radio and tv stations, home-made cassettes or authority-sponsored programs like those represented by the CBC's work with Indians, will not, in themselves, automatically lead to the development of a tradition of freedom of the airways similar to the doctrine of press freedom we assume to be part of the North American and Western European tradition. This tradition of press freedom has been so influential in other parts of the globe that only in the most completely totalitarian countries does there exist in the realm of print anything like the controls assumed to be necessary with electronic media.

On close scrutiny it is devastating to note how little true freedom of the airways exists anywhere. This is why our current experimental period with public access to cable has been, and remains, so important. We are pioneering a concept that is as important to the existence of popular government in our day as was the concept of "one man one vote" a century ago. Short of going the "illegal" route (which has its own undemocratic tendencies) we are obligated to find for this new concept of access equally new governing principals.

Censorship

One of the fundamental obstacles to developing these principles is the argument for "professionalism and objectivity" in access. This is becoming a more and more familiar argument; one I am hearing often from city cable officers in the United States, especially those responsible for municipal access. Even librarians, who would not countenance the thought of censoring books or the programs offered in public forums they house, often take



the same attitude when considering whether or not to have citizen-generated programs appear on "their" channels. It's the "ins against the outs" once again, even in our ideal world of public access cable.

In the abstract almost everyone will agree that censorship is bad. When one gets down to cases, however, almost all of us are likely to find exceptions. Eventually, as the concept of public access matures, we may have to take heed of this inherent contradiction.

In the U.S. it is generally assumed that information not generated by private parties is suspect, and government agencies are often hard pressed to carry out their responsibilities to educate the public without heavy criticism. Yet anyone who has worked in a government program that required public understanding is aware of the difficulty this imposes on all concerned. Perhaps with cable-access we can turn the government-assigned channels into a

device for experimenting with another approach. Why not make these channels a place where the government and the people *exchange* information? Must electronic media always present confrontation and conflict?

Recently I was talking with a young press and tv representative covering the Central American scene as a stringer for U.S. networks and leading journals. He talked of "scoops" and of "exclusives," of "angles" that would catch the attention of editors in the States. He also talked of social developments and historical observations that I had not seen in his or any other dispatches coming out of Central America. After a while, he suggested, even the more conscientious reporter sends back what he thinks will get printed or broadcast rather than what he thinks is most important. And if the country in question has a different agenda is there any wonder that it would be dissatisfied with the kind of reporting that results

from our brand of "freedom of the press"?

The same situation, it seems to me, occurs on the most local level in our own country. Cable is giving us an opportunity to experiment with alternatives, always remembering that with our *pure* access channels there must be room for whatever alternative opinions people wish to express.

All over the world people are hungry for the kind of access to electronic media that cable has given many of us in the U.S. almost as a matter of course. There is no doubt that we must fight to maintain that access. We also must remember to use it responsibly, for we may well be setting patterns that will influence media use all over the world.

George Stoney is a noted filmmaker and professor of film and video at New York University.

NFLCP Calendar

October 11-13 The NFLCP Fall Regional Conference for the Central States will be held in Cleveland Heights, Ohio. Contact: Cathy Moats-Ols, 7 Severance Circle, Cleveland Heights, OH 44118, (216) 291-4006.

October 11-13 The NFLCP Fall Regional Conference for the Midatlantic will be held in Reading, Pennsylvania. Contact: Kate Stutzman, BCTV, 645 Penn Street, Reading, PA 19061, (215) 374-3065.

October 12-14 The NFLCP Fall Regional Conference for the Midwest will be held in Minneapolis. Contact: Bootsie Anderson, Group W Cable, 934 Woodhill Drive, Roseville, MN 55113, (612) 483-9471.

October 19-20 The NFLCP Fall Regional Conference for the Southwest will be held in Dallas. Contact: Barbara Dickson, AARP, 6440 N. Central, #304, Dallas, TX 75206, (214) 369-9206

November 2-3 The NFLCP Fall Regional Conference for the Southeast will be held in Tampa. Contact: Dave Olive, Tampa Cable, 4400 W. Buffalo Ave., Tampa, FL 33614, (813) 877-6805.

November 2-3 The NFLCP Fall Regional Conference for the Northeast will be held in Portland, Maine. Contact: Barbara Eberhardt, University of South Maine, 96 Falmouth Street, Portland, ME 04101, (207) 780-4470.

November 9-11 The Far West Region of the NFLCP will be holding a retreat at the Asilomar Conference Center. For more information contact: Alicia Maldonado, 1945 W. Helm Ave., Fresno, CA 93626, (209) 252-8217.

December 8 The NFLCP Fall Regional Conference for the Far West will be held in Santa Ana, California. For more information contact: Ken Fisher, 1010 MacArthur Blvd. #76, Santa Ana, CA 92707, (714) 525-1191.

Developing New Directions For Community Communications in Canada

By Frank Spiller

Cable community programming in Canada in 1984 is far different from what most idealists hoped for in the late 1960s and early 1970s. Concepts like access, participation, and community control, are much less evident, and most community channels provide a scaled down version of conventional television. In all but a very few cases the initiative for the programming rest squarely with the cable licensee, and such community participation and involvement that does take place is primarily achieved through the contribution of citizen volunteers to cable company produced programming. Community channels have in effect become *the* local television service in many communities.

Predictable Results

In retrospect, the way the cable community programming concept has evolved in Canada could have perhaps been predicted. While the Canadian Radio, Television and Telecommunications Commission's (CRTC) consistently strong encouragement of the concept resulted in a relatively stable source of technical resources and operating funds from cable licensees, this advantage has to be weighed against the tendency which developed to constrain extensive community involvement because licensees, being ultimately responsible for the service, naturally tended to adopt a cautious approach. With no existing models on which to base the community channel concept, it was not surprising that conventional television practices exerted a strong influence on the early planning and selection of cable company resources and personnel.

What of the future? Are there ways to continue to encourage more experimentation and innovation?

Leaving aside the critical influence of regulatory policy, it is clear that past and present practices represent a valuable learning experience.

For example, the early notions of what community television might accomplish were far too idealistic. There just aren't a lot of people willing and anxious to use community television as a new means of

communication and expression. Furthermore, even with all the technical improvements, television is a complex medium which simply does not lend itself to a simple communications process. It's as though we have expected the average person to suddenly become adept at public speaking without having learned how to read and write. We have also blithely assumed that the public's faltering efforts with this new medium can be given broad public exposure and in this way miraculously achieve some kind of advanced forms of interpersonal and inter-community communication. Worst of all, we have looked to the general public to somehow comprehend all this and to accept quite different visual styles on the same delivery system that provides mass entertainment. The miracle is that grassroots television has found some acceptance, although its inevitable drift towards conventional television formats is generally observable.

If the users of the newer media for community communication and expression are to achieve any real success in the future, it is essential to build the concepts in new ways. As far as the Canadian experience is concerned, two primary needs tend to stand out above all others. There is a need to achieve more community participation and control, and to develop the use of interactive systems.

But even the acceptance of these two objectives will not suffice unless we are prepared to return to the basic requirements for effective communication. This means recognizing the existence of a sender and a receiver; the necessity of the receiver to frame the communication in a way best suited to his/her knowledge and experience; and the needs of the receiver to both receive and accept the communication, to exercise choice, and to interact with the sender.

Utilizing Alternative Delivery Systems

The expanding electronic distribution system is beginning to provide us with many more communications options with

the result that we do not have to place all our hopes in television, and, in particular, in conventional television formats. Furthermore, we can combine various techniques such as audio and cable, computers and video, telephony and broadcasting. In other words, we can offer citizens and communities a number of differing forms of participation and, most importantly, we can begin to achieve selective routing of the communication—we don't have to remain forever with the concept of broadcasting, the one source to a mass of recipients.

All this means we can introduce prospective participants to media opportunities at a level suited to their needs, experiences, and aptitudes. They may, for example, use voice only systems and participate in computer polling or in phone-in discussions.

In the future, it would seem necessary to make a renewed effort to select personnel in charge of media facilities who can both provide conventional type services as well as be "facilitators" for community participation. Clearly, these two needs should not be separate but should be embodied in varying combinations in all services.

Developing More Accessible Tools

As more and more services are delivered nationally or internationally via satellites, it will become increasingly important to revise our present concepts of local services. In Canada we have demonstrated how the community access concept evolved into a new low-cost local television service somewhat more akin to conventional off-air television than was originally envisaged. This does not mean that community participation on a broad scale is unworkable; it only means that the right conditions and techniques for its effective development must be given far greater consideration.

For example, a small cable system in Ontario invites subscribers to compose simple messages, statements, or comments. These are displayed on the community channel in an alpha numeric for-

NFLCP AUDIENCE RESEARCH

mat. This simple device uses the written word—which most everyone can cope with—and invites various forms of response. The result has been a great deal of effective debate on major concerns in the community. Furthermore, it has probably been more effective, and certainly less costly and time consuming than a conventional television format. This does not replace conventional television formats, it simply illustrates that community participation can involve many forms of communication with conventional television formats being only one of many options available.

In Canada our cable community programming experience has paved the way for new forms of conventional local television service involving a partnership between the community volunteer and the cable company programmers. The early idealism about community television is over and we are now faced with a re-examination of the way in which an expanding electronic distribution system and an increasing range of new technological options can bring about a more effective public relationship with all media.

This means that we must continue to ex-

plore new techniques of communication not limiting our efforts to community television but looking for ways to allow for new forms of public participation and control within every available media opportunity.

In this way the potential for success is not only increased but the public access concept becomes more available to more people whatever their station or experience.

The tools at our disposal, whether to create and receive content or to interact with it, are as broad as our imagination allows, from the telephone, broadcasting and cable, to computers and cassettes.

I am convinced that broad access objectives can be realized if we return to the basic principles of, and requirements for, effective communication, and build more choice, interactivity, and public participation naturally and unobtrusively into our future content production and service development strategies for all media.

Frank Spiller is President of Francis Spiller Associates in Nepean, Ontario.



A volunteer operates camera for a community channel in Ontario.

The first nation-wide compilation of community programming viewership is currently being conducted by Western Michigan University for the National Federation of Local Cable Programmers. The research team is seeking all existing data and is asking that copies of all questionnaires and other research instruments used in local audience surveys, along with written interpretation of results, either in narrative or quantitative form, be sent to them for inclusion in the compilation.

If your access center, local origination service, or other community programming facility is considering conducting audience research in the near future, the WMU team will be available to help with instrument design and will attempt to answer questions regarding other areas of audience research such as sampling techniques, project reporting and public relations value of resulting data.

It is recommended that those considering an audience study review a new addition to the NFLCP Educational Packet Series titled, *Audience Survey*, available for \$17.00 from NFLCP, 906 Pennsylvania Ave., SE, Washington, DC 20003.

To be most useful for the current NFLCP study, the research team is asking that certain critical questions be included in any planned local surveys. These questions should focus on the availability of community programming services as related to consumer decisions to initially subscribe to cable service and whether such community programming plays a part in decisions to renew subscription. Cross-referencing of responses is encouraged by asking similar questions in the negative, such as, "How would you feel if community programming were not a part of your cable TV service?" Please forward results of existing studies, whether or not they include this material!

To be included in this national study, survey results must be in the hands of the research team by mid-to late-October of 1984.

Contact: Prof. Frank R. Jamison
Head of Media Services
Western Michigan University
Kalamazoo, MI 49008-3899

Public Access in Great Britain

By Lauren-Glenn Davitian

The heart of British public access television lies in that country's tradition of public service broadcasting and documentary truth. Since the advent of radio, television, and film, British producers have established these media as cornerstones of national culture and democratic virtue. In 1922, John Reith dedicated the British Broadcasting Corporation to the "maintenance of high standards, the provision of the best and the rejection of the hurtful." John Grierson, British documentary pioneer, saw non-fiction films as the opportunity to "open up the screen to the real world."

Fifty years of British media may be viewed as the struggle between public service ideals, the imperatives of popular programming and the concentration of distribution and production resources into the hands of bureaucrats in the national information networks (known as the BBC-ITV duopoly).

The Alternative Commercial Network

The most recent effort to restore balance to British media services is the development of the second commercial channel (ITV2), or Channel 4.

The mission of Channel 4's "commissioning editors" (most programs are produced out-of-house) is to cater to interest groups neglected by other national media and to provide a venue for independent film and video-makers. In spite of their intention to institute a greater sense of public accountability, Channel 4 encounters the same problems faced by every broadcast enterprise. They must maintain at least 14 percent of the national audience share, and turn to "popular," "light" programming to do so. As a result, they are already using independent producers less frequently, and many groups and producers are disappointed that the Channel is not the access panacea that was promised.

Yet, the observer cannot be too critical. Channel 4 has made headway into the staunchly unionized broadcasting industry. They negotiated the "Workshop Declaration", allowing independent producers and regional film and video workshops to provide their programs to network audiences. Seventeen of more than fifty workshops are eligible for this program, entitling at least four members to an-

nual salaries of 8000 pounds (nearly \$12,000).

Recognizing these Workshops to be a source of innovative material, Channel 4 has more than doubled the funding previously available to local media projects. The Channel has dedicated more than \$1,000,000 in equipment and programming budgets to twenty media projects.

The British Film Institute (BFI) enthusiastically endorses the Declaration, noting that "these production bases give stability and continuity to their work by concerning themselves with their audiences: by distributing their product, by developing new audiences for it with education, and by confronting filmmakers with their responsibility to their audience."

With this attention from Channel 4, BFI, and unions, the door has opened wide for the possibility of domestic (and even international) distribution of socially relevant programs produced by local media workshops.

Decentralizing The Means Of Production

The first attempts to truly decentralize media production in Britain could not occur until video equipment became profitable enough to move out of the hands of the professionals and into the neighborhoods.

Inspired by the technical possibilities of low-gauge video and innovative projects, such as the NFBC's "Challenge for Change/La Societe Nouvelle", North-American and British media makers moved into the streets, schools and social clubs with their equipment.

In the late 1960s, media workshops appeared in working class communities throughout the country. Educated producers, interested in empowering the young, elderly, unemployed - taught video, photography, radio and newspaper production.

While the first American experiments with low gauge video production depended upon the resources of local cable operators, British producers relied upon grants from local arts councils and sympathetic foundations for both equipment and program funding. Crude as many of these projects seem, they provided real alternatives to national programming (that did not always address local needs and issues).

Viewed in the local context, home-made, hand-made media reinforced each community's picture of themselves.

Relying upon close circuit distribution in churches, union halls and truck hoods, videos could be seen anywhere there was an audience and an outlet for the monitor. These projects were the crux of access.

The film and video workshops evolved into two types of production facilities: those that continue to be interested in the "process" of hands-on community instruction and empowerment, and those concerned with a socially relevant "product" that reaches large and distant audiences.

It is not surprising that many of these groups struggle with one foot in the community center and the other in the sophisticated sound stage. Many of the media workers want to affect a larger audience without abandoning their original ideals and devoted local supporters. Phil Stuart of the Edinburgh Film Trust notes that "video and filmmakers who have been working in the community for a long time finally have the chance to show their work on a national medium. In many cases, their concern for community work goes out the window. This is understandable, since they want to speak to more people and make a living doing what they want to do. Although we (the Film Trust) are partly supported by Channel 4 (they received several thousand pounds for a new editing suite and a commission for a piece on the disabled) we are struggling to find a way to incorporate the work we do within the community into the programs we produce for Channel 4."

In light of the appeal of Channel 4's national audience and the diminishing lustre of the close circuit community, what is the alternative for the local producer? Where can community workers showcase their work, teach their neighbors and support their habit?

Cable Television

Since cable services were not necessary to provide off-air channels, operators in Great Britain pinned their hopes for an audience on Pay-TV and local programming. In 1972 the Labour government, wary of the implications of commercial services, rejected any plans for Pay-TV services. However, later that year, the newly elected Conservative government, eager



to develop any kind of industry, awarded preliminary licenses to five cable operators, with the provision that their programming "be specifically designed to appeal to local tastes and interests".

In the hope that they could soon prosper from commercial offerings, cable operators enthusiastically endowed local pilot projects with budgets of up to 80,000 pounds.

In the first two years, Swindon Viewpoint, Sheffield Cablevision, Cable Vision of Wellingborough and Bristol Channel, are producing between 2 and 12 hours of original programming each week. Programs dealt with the elderly, young mothers, unemployed, current events, sports, theatre and community bulletin boards. One observer noted "the relentlessly local nature of the material is unmistakable".

The only publicly funded cable access experiment began at Milton Keynes Housing estate in 1976. As a community information service, Channel 40 became an essential part of planning a self-contained and sufficient "new town". The Channel's founder, Michael Barrett (formerly of Swindon Viewpoint) comments:

"The fact is that a lot of the things that most of us know most about are very banal, ordinary, everyday things. That's why I'm convinced that this sort of community television is not about the newsworthy or the special or the unusual, it is about the ordinary and the everyday."

The ordinary and the everyday does not cultivate a large subscriber base and cable operators were disappointed with the access experiments. When the 1984 Labour government declined to set a date for the installation of a national cable service, the operators stopped funding the local centers.

Swindon Viewpoint and Sheffield Cablevision tried to generate programming without a dependable source of revenue, only to languish and die. The sole survivor, Greenwhich Cablevision continues to produce local programs on a limited basis, and serves as part of the first Pay-TV project initiated by Thatcher's government.

The State of Access

The Labour Party opposes the commercial development of cable television as a threat to British broadcasting's public service tradition.

The Conservative Party greets all information technologies as the solution for domestic unemployment and a means toward international prestige.

The opposing Parties agree on one point: the potential of cable to serve as a unique forum for local issues.

Annan's Committee on the Future of Broadcasting notably skirts the issue of cable (in the hope that it will disappear) except to argue against pay-TV and to comment that community television:

"extends the number of program makers and takes the program makers out of the charmed circle of professionals; and this in turn creates a more alert and selective television audience. Cable television is one of the best ways in which a local community is able to communicate with itself."

Lord Hunt's 1982 "Inquiry into Cable Expansion and Broadcasting Policy" (commissioned by the Thatcher administration) states:

"we believe that there should be a presumption that the cable operator should accept responsibility for ensuring and financially assisting some community participation in cable programmes and we hope that cable systems' relationship with and contribution to their local communities might become a source of mutual pride."

Neither report specifies how community access services can operate. Annan fails to lay any ground work for commercially viable cable services that would support access, while Hunt presumes that the cable operator's inherent sense of citizenship will result in working access projects.

Yet, the recent round of franchise negotiations disclosed few such intentions on the part of the cable operators. Nor does it seem that the government, in its eagerness to promote economic development, will assert any authority through the Cable Television Bill now before Parliament.

Community workers, practiced from years of media workshops, pilot access projects and relevant causes, are feverishly busy alerting legislators and the public of the importance of a public access mandate.

A recent conference in Leicester, England brought community workers and activists together to discuss an agenda to insure a public access policy bestowing local autonomy upon

the communities that will be cabled in the coming years. They proposed to combat the centralized control of cable services through the establishment of local task forces of film/videoworkers, educators, librarians and city councillors. They plan to exert union pressure through the ACTT, who opposes the current cable bill, and to encourage the Labour Party to formulate a progressive cable policy. The Labour controlled Greater London Council and Sheffield City Council issued a joint paper stating that public and educational access channels should be provided and funded.

There is ample evidence that such channels would be used by the community and serve to balance the commercial interest of cable operators—restoring some aspect of Britain's public service tradition to the rapidly developing information technologies.

Lauren-Glenn Davitian is with Chittenden Community Television in Burlington, Vermont.

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Community Programming in the Netherlands

By Nick Jankowski

The Netherlands means to many people no more than the stereotypical images of tulips, wooden shoes and a little boy holding back the sea with his finger stuck in the dike. There is much more to this little country, however, and community communications is one of its most interesting stories.

Looking Backwards: Community Television in the 1970s:

In October 1971, a group of residents in Melick-Herkenbosch, a small town in the southern part of the country, realized that it was relatively easy to "plug into" the cable network and to distribute their own television programs. This group, led by the town mayor, transmitted a city council debate to the 36 households on the cable system in the community. A week later another group, located in Amsterdam, cablecast the illegal occupation of a neighborhood center.

At that time locally produced cable television programs were not covered by Dutch communications law. Aware of this gap in the regulations, these and other groups around the country began making plans to transmit video programs over the cable systems. However, the Dutch government subsequently enacted a decree prohibiting transmission of local programming without prior governmental authorization. At the same time, however, the government conceded there might be potential value in such local electronic communication. The government agreed to support a national experiment with the new medium.

After three years of negotiation, six communities were selected to participate in this experiment. A culturally representative organization from each community was funded by the government to purchase equipment, set up a studio, hire personnel, and produce radio and television programs.

The official experiment began in 1975 and continued until early 1978. Three independent research teams were also funded to study the development and use of

the medium, and they made the following observations:

- nonprofessionals could produce television and radio programs of interest to their communities;
- viewership of the programs ranged between 20 and 30 percent, figures comparable to those achieved by some national programs;
- the programs were viewed by a cross section of the population within the six communities; and
- younger residents tended to become more involved in program production activities than older residents.

The results are mixed regarding the extent to which this programming contributed to the process of community development—one of the fundamental goals of community programming. The informational part of this process was generally achieved, but there is insufficient evidence as to whether the stations contributed to the mobilization of residents in community affairs—the second and more important aspect of the community development process.

This experiment terminated in 1978. Five of the original six community stations were able to find local sources of funding to continue their operations; the sixth folded for lack of funds.

Community Television in the 1980s:

After the national experiment there was a great deal of interest from municipalities and community groups to extend and refine use of the medium. The government, however, refused to grant permits for extensive experimentation. Finally, due in part to pressure applied through the emergence of radio and television pirates, the government issued a White Paper in 1983 which included guidelines for community communications. The White Paper included the following requirements on community programming channels:

- the station organization had to be "culturally representative" of the community in which it operated;
- the local government was to decide

which station organization would receive a franchise to produce programs;

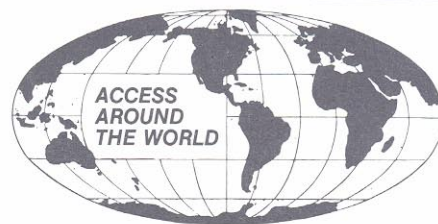
- advertising was prohibited;
- transmissions were to be made only through cable networks; and
- funding was to come from local or regional sources.

The points in this White Paper have been strongly debated, and since release of the document several changes have been made. No longer, for example, does the local government have the last say in whether a station comes to the community. The city council has but an advisory voice; now the Ministry of Culture and later a special commission will make the ultimate decision. There is also some room for developing local programming on low-power television. This month (September, 1984) a conference is being held to allocate frequencies to European countries. It has been calculated that the Netherlands may be able to construct 500 low-power stations.

About a year before the White Paper, in December 1981, local groups concerned with local origination programming formed an organization designed to lobby for community television and provide support services to new initiatives. This organization, Local Broadcasters in the Netherlands (OLON), serves much the same purpose as the NFLCP does in the United States.

In 1984 the OLON received a grant from the national government to expand its assistance to new community stations around the country. Two field workers are advising groups on organization structure, fund raising and programming policy; another three staff members are upgrading the documentation facilities of the national office and developing training programs and publications. This grant is due to expire at the end of the year, but the staff is hopeful that it will be renewed.

Funding has been the most pressing problem for all community stations in the country. Advertising, as already mentioned, is not presently allowed on community cable operations. This means that one of the potentially lucrative funding sources for local programming has been denied. It



is also not the practice in the Netherlands (unlike the United States) for cable companies to fund community programming. Therefore, the only funding sources remaining are: local government subsidies, donations, membership dues and commercial use of video equipment.

None of these revenue sources have much to offer. Most local governments are either unwilling or unable to contribute much to local programming budgets. In addition, donations are rare, and dues are negligible. Commercial activity may prove to be profitable, but there is also the danger that it detracts the station from its original purpose—developing programming for the community. Many stations hope the restriction on advertising will change and that this will solve their financial problems. However, there is a concern that community programming might come under commercial control. Therefore, OLON recommends that this funding source never exceed 30 percent of the annual budget.

In 1984, 120 local programming operations had either developed formal organizational structures or were in the process of doing so. Another 100 groups have been developing such structures and bonds with their communities. In addition, 25 stations have received franchises from their local governments and have been programming on a weekly basis. Limited funding prompted most of these groups to develop radio in the initial stages of activity rather than television.

The Coming Years

Community radio and television has secured a slot in the national media policy debate. There is seldom a proclamation from the government which does not at least mention community communications. However, community programming is no longer in the limelight. The emphasis is now on new information and communication services. These services are an old story to people in the U.S. who have followed cable developments for the past decade—or who live in areas served by advanced cable technology. Two experiments

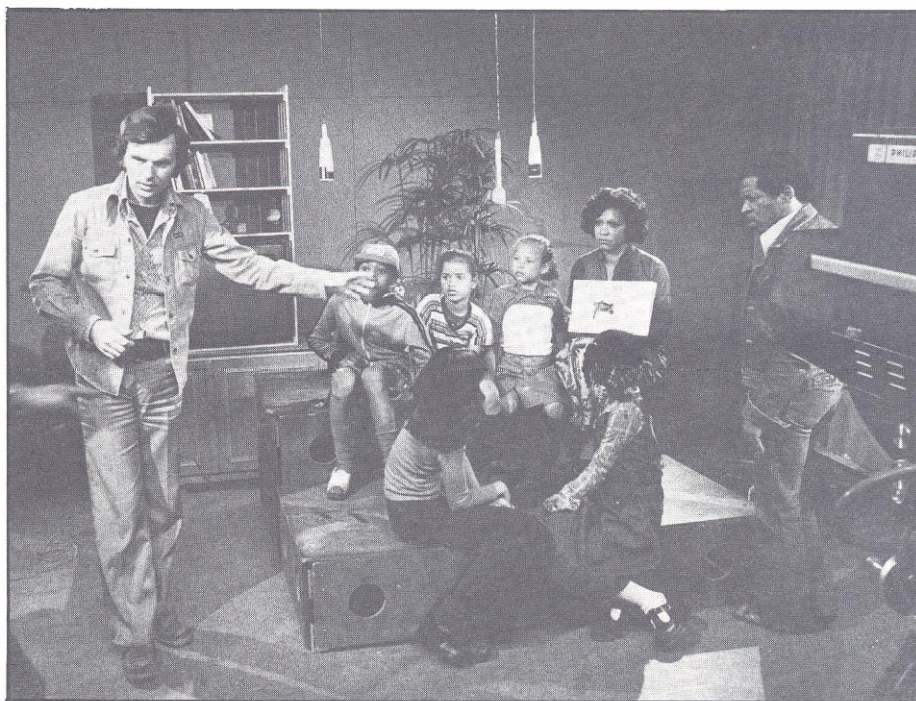
with interactive telecommunications are now on the testing bench in the Netherlands. In both of them, forms of community television are being developed, but it is peripheral to the core of these projects. The government and communications industries are concerned with interactive services, not with locally produced programs or public access. In a sense, community television has become a token in the total package of services—a kind of entry card for the commercial services.

In addition to the experiments with interactive cable television, there is also a great deal of interest in locally produced television for foreign laborers living in the country. This minority programming has received substantial financial assistance from the national government. Officials are hoping that programming directed at Moroccan and Turkish laborers will help reduce some of the socialization problems these nationalities face. But people who have examined the plans and pretensions of these experiments suspect there is little chance that these programs will seriously

contribute to what has become a major social problem—the large percentage of migrant workers living in the country.

Community programming has now become a minor institution in the Netherlands. It is nationally recognized, and has deep roots in a number of communities. However, the idealism surrounding this movement in the early 1970s has faded; in its place has come concern with the day-to-day routine of developing and maintaining a station. Toos Bastiaansen, an OLON staff member, sees this as a temporary concern. "Later, once the stations get off the ground, once they solve some of their immediate problems—then I think they will have time to consider some of the more philosophical questions of community television."

Nick Jankowski is a former Californian teaching and doing research at the Institute of Mass Communications on the Catholic University Campus in Nijmegen, Holland.



Community groups in Amsterdam produce their own programs during the national experiment in 1976.

France Enters the Cable Age

By Adam Steg

We all know what a haphazard process the development of electronic media has been in the U.S. Various structures of hardware, programming, and legislation have come and gone as victims of the whims of private commerce and changing fashions in public policy. This has not been so in France where a tight reign has been held on the control and expansion of radio and television in the postwar period. Although many have justifiably lamented the isolationism, the older technology and rigid politics of French media — the delayed development of new systems has had a significant benefit. As much as U.S. cities late in the franchising game have benefitted from new hardware developments and have learned from the mistakes made in earlier franchises, French cable policy draws a great deal on the experience of her European neighbors and the U.S.

Development of French Cable Policy

The first major step for cable communications in France came with the Audiovisual Communication Law which abolished the state broadcasting monopoly in 1982. Cable networks for TV and other services can now be built at the initiative of local government authorities, which for the first time can take partners from private enterprise and have full local control over services, subject to reasonable constraints such as prior authorization for TV services, "must carry" channels, and a guarantee to implement interactive services.

The French government has not, however, taken the franchise approach of the United States and Great Britain. All cable networks will be installed, owned and operated by France Telecom, an arm of the French PTT (Post & Telecommunications Service). France Telecom will then, in turn, make the facilities available for a fee to each local cable TV company. The local cable company will typically be a joint venture between a local authority, the national broadcasting authority (Tele-Diffusion de France, or TDF) and private sector partners. An ambitious 10-year plan calls for local networks in the next 3 years reaching 1.4 million households, with an eventual goal of 6 million homes by 1992. During this cabling period, a new broadcast pay-TV service

called Canal Plus is intended to partially satisfy the strong video demand until the availability of the new cable networks. The channel will build its appeal on feature films, using a scrambled picture and inexpensive decoders in subscribers' homes. Although there will be no advertising as such, program sponsorships will be sold. Unlike the "radio libres," or private radio stations which have proliferated since the state monopoly abolition, the H.A. does not foresee the granting of licenses to private broadcast stations for at least 15 years, for according to Bernard Schreiner, France's main objective in television is to create the national interactive cable system.

In giving the green light for cable networks, the government insisted that maximum use be made of advanced technologies and methods. These include: switched-star topology for networks, optical fibers, addressability, and interactivity.

Biarritz: A Model for the Future?

The trial optical cable network at Biarritz, in southwestern France, is the world's largest in terms of connected subscribers and the range of services available. Opened early in 1984, the network connects a total of 1,500 subscribers and 300 businesses or other professional users.

The optical fiber network at Biarritz has been designed for interactive distribution of TV and stereo sound programs, for switched videophone/telephone services, and for videotex and supervideotex. The system will allow one household to watch two different TV programs, listen to stereo FM, and use the videophone—all simultaneously from a single pair of optical fibers. France Telecom supplies subscribers with a terminal which combines a videophone/telephone with a videotex keyboard and service controls. The subscriber then provides his own television, stereo set, and VCR, if desired.

The Biarritz system is engineered to provide 15 video program channels and 12 FM stereo sound channels. Designed for the subscribers' TV sets, the video program channels include relays of the 3 French networks, French-language channels from Belgium and Switzerland, channels from nearby Spain, and

two satellite-delivered pay channels (the British Sky Channel and TV5, a multinational French language service). Users will also have access to an innovative program access service planned for all French cable systems known as the program bank. The program bank is designed to let the viewer select the programming himself on the special channel, using his videotex terminal to peruse the catalog of available shows. During times of heavy demand, the program bank will offer an "a la carte" menu of a limited number of programs at any one time. These selections will be determined by subscriber voting, where each household will have a certain number of "voting points" for each month, allowing the subscriber to indicate his preferences on an interactive converter. In theory, this will allow the content of the program bank menu to reflect the collective preferences of the community. At off-peak times, any program in the bank can be accessed by each subscriber.

The switched services at Biarritz provide the establishment of bidirectional audio and audio-picture connections. These include videophone and telephone services, and videotex and supervideotex. Videophones ("picturephones") have picture quality to enable the correspondent to read a document placed in front of the videophone camera. Videotex accesses the large Antiope videotex services, phone directories, and other information services implemented throughout France for years. Supervideotex combines videodiscs with text to provide live-action pictures for such services as teleshopping catalogs.

Coming Back to Earth: Economic Realities

The impressive experimental system at Biarritz is just that — experimental. Designed to test the hardware and systems of a state-of-the-art French fiber optics network, we are unsure whether all of Biarritz's features will become standardized nationwide. Indeed, some have criticized the H.A. decision to push for a standardized fiber-optic system. Mayor Jean-Marie Rausch of the northeastern city of Metz recently signed an accord for a feasibility study of extending the present coaxial system in Metz, where 7,500 subscribers out of 35,000 homes passed have received cable service for



a number of years. Referring to the fiber optic commitment, Rausch said, "France is too poor to permit the creation of another Concorde." However, even Rausch admits that the long-term implications of a national fiber-optic network are too important. The study for Metz will provide for the eventual conversion from coaxial cable to fiber optics.

There is an enormous enthusiasm for cable on the part of municipal authorities throughout France. Mayors and other local politicians see enlarged TV and video services as vote getters. Well over 100 local authorities, representing more than 10 million inhabitants, have made initial contact with French Telecom, and in about 40 cities (7 million inhabitants) technical and financial feasibility studies are already under way. Although profitability is not the only concern, it is certainly at the top of the list of concerns.

Perhaps the biggest support for fiber optics has come from Jacques Chirac, the Mayor of Paris. Chirac declared Paris ready to let the P.T.T. begin installing for 50,000 homes, starting in 1985. A condition he would impose, however, is that the City of Paris be given more freedom to program the system to ensure financial viability. What concerns Rausch, Chirac and others is the H. A. policy to limit foreign programming on cable to 30%, an amount which goes against the potential for imminent cable programming from present and forthcoming Luxembourg and British satellites, as well as transborder programming from nearby Germany. Rausch's coaxial system could relay programs from these sources right now; Chirac's Paris fiber-optic system could recoup some of the enormous costs with leased channels and advertising. A recent survey concluded that 19% of Parisians surveyed would pay the required 750 francs (about \$95) signup tax and 120 francs per month (\$15) to receive nine channels. In ten years, it is estimated that 50% of Paris could be subscribing to cable, or nearly 3 million people.

Thus, there is a strong financial pressure borne on the one hand by the French cities, who see cable as a potential revenue source if left in a free market, and on the other hand, by program suppliers, notably from the U.S. HBO and the major studios are waiting in the wings with the American-developed Coronet

satellite project developed in association with Luxembourg. To them, a deregulated French cable market would be another goldmine. It should be noted that one of the most popular programs on French TV is Dallas; it has been estimated that 60% of entertainment programming on Western European TV screens came from non-European sources.

Whither Access In France?

One of the conspicuous absences in French cable policy, as set by the Mission Schreiner and the Haute Autorite, is any provision for public access as we know it. Although the program bank plan provides subsidies for local groups to engage production houses to produce programs on their interests for cable, there is no provision for direct access or training. The experimental cable system in Grenoble did produce some local access programming but it was largely discontinued due to the lack of an audience.

After consulting the Mission Schreiner on this lack of access interest, some explanations can be offered. First of all, France is still in the very early stages of cable. The fascination of any channels over three is still an important element. Moreover, French society is highly structured into professions. Few French people, it has been said, could ever imagine that they could produce their own programming. Another element is that French media are often sticklers for very high production values. Film is still the medium of choice in broadcast production, especially on location. The concept of the access process and message being more important than the "look" of the show is still far off. Nonetheless, the Mission Schreiner estimates that once the City of Paris receives cable for a few years, the many special interest groups which have used film to dramatize their cause will create the pressure that will eventually result in access provisions. Another potential resource is the strong regional identity of areas of the country such as the Provence, Brittany and Normandy, where a flourishing amount of poetry, social discourse and song is produced in regional dialects. Some of this has already found its way on to the French Regional Network (FR-3), and it is likely that these groups

will have a voice on cable systems in their own cities.

Adam Steg is Director of Media Relations for the French Cultural Services in New Orleans.



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Community Video in Israel— A View From Kibbutzim

By George C. Stoney

Ein Dor is one of the jewels of Israel's kibbutz movement which now has 130,000 members in over 300 cooperative communities.

Founded in the late 1940s by Socialist enthusiasts coming mostly from Europe and North America, Ein Dor soon developed an agricultural base using "appropriate technology," and prospered using only a small percent of the available labor. They subsequently turned to manufacturing and have prospered even more with the production of high quality cable, including co-axial cable which is essential for cable TV.

A few years ago Ein Dor created its own closed-circuit cable system with results so familiar that reciting them will set students of modern communications technology to nodding their heads in recognition.

First came a community antenna tall enough to reach beyond the Israeli government's single (and heavily censored) channel to bring in programs from Syria, Jordan and Egypt. "Some people wanted to improve their language skills," explained Yeshoshua Zamir when I visited Ein Dor a few years ago, "and a lot more wanted to see the wider coverage of international sporting events." Viewing took place in two large meeting rooms and became a popular group activity, especially when there was an important soccer match on. Then the governors of the kibbutz decided to extend cable to individual homes, and the results were quite predictable.

People no longer watched TV in groups. Many came to the communal dining hall with trays so they could return home to eat in front of their TV sets. Attendance at cultural functions declined sharply. Even attendance at the weekly community meetings dropped off. The cooperative spirit of the kibbutz was threatened. What to do?

I first met Zamir when he was pondering this question. He had just served his term as head of the kibbutz and was back in the factory making cable when I came to Israel on a USIA-sponsored tour to talk about community media. He had read about community cable in Canada and the U.S. and was wondering if there was a

way they could use their closed circuit system to reinforce group awareness. Thus began a friendship, enriched by frequent exchanges of letters as Zamir struggled to persuade Ein Dor's managers that spending precious foreign exchange on a portapak was a wise investment. It took more than two years.

Last fall Zamir (an American who joined Ein Dor in 1947) traveled across the U.S. to see for himself what cable access was like in this country, bringing copies of some representative tapes from Ein Dor and from a neighboring kibbutz. All were originated on Beta 1/2" in the PAL format. We had them transferred to 3/4" NTSC format so Americans could see how Ein Dor is using the technology. (The photographs accompanying this article were copied from some of these tapes.) Though spoken in Hebrew and Arabic and with the color and technical quality greatly diminished by the multiple transfers, the tapes, nevertheless, convey a spirit of cooperation, compassion and intellectual intensity that makes them models of video as a community medium.

The Tapes Are Bitter and Sweet

First, the bitter: *We Protest the War in Lebanon* recounts a trip by Ein Dor's video group to Jerusalem the day after the 1982 Israeli invasion of Lebanon. Here for the first time in their lives they experienced intervention by the police when they tried to speak out. Two days later Zamir's own son was killed in that same war.

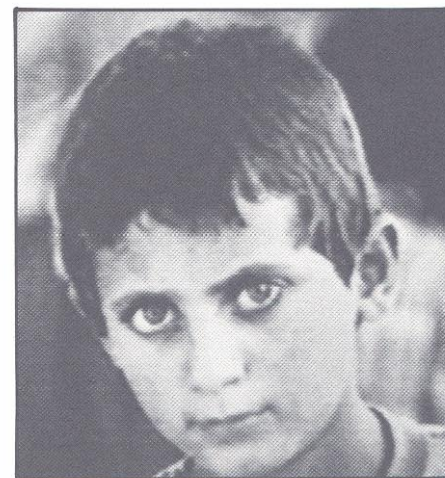
"Tapes like this are very important for people in kibbutzim to see," explained Carlos Ierushalmi, the video training officer for Givat Haviva, the central educational authority for HaShomer HaTzair, the more radical wing of the kibbutz movement. "It is too easy for us to live in kibbutzim, isolated from the realities of Israeli life. So we often deliberately go out to find what ordinary Israeli citizens think."

How We Pick Cotton in Ein Dor was made by the small cadre of people who still farm to show how methods have changed since a majority of the members

were engaged in agriculture. The low angle shots of machines and the montage cutting that makes cotton pickers "dance" to Israeli pop music suggests that all those Eisenstein films featured in Ein Dor's movie series have been seen with some attention.

First Night Without Mother explains how and why Ein Dor takes in 30-odd children from troubled homes each year for schooling and nurturing. It gives the youngsters a chance to introduce themselves by talking about their hobbies and their hopes for the year. The tape was played five times in the first week the children were in kibbutz so they could be greeted as individuals when seen in the communal dining hall and around the pool.

Arab Wedding is a thirty-minute account, beautifully and thoughtfully shot, of a celebration in a village literally just across the road from Ein Dor but which, for most Israelis, remains an alien (perhaps even an alienating) experience. The tape was made by Ein Dor volunteers headed by a plumber who worked with an Arab plumber (the brother of the groom). The event unfolds chronologically and with precise observations through the day-long preparation of food, the anointing of the groom amid male dancing the night before, and on through the day and evening of the main ceremony. The tape was



The brother of the groom from an Arab Wedding.



seen on cassette players in the Arab village as well as on Ein Dor's closed circuit cable.

A companion tape is: *Making A Brazier the Traditional Way* in which the resident archaeologist (and also a school teacher) from Ein Dor is seen working along side an Arab woman who outlines the procedure while Jewish and Arab children lend a hand.

"My goal," the Archaeologist notes, "is to make members of Ein Dor aware that other people also have traditions that run deep in this soil."

It was the possibility of using video as a device to encourage some kind of dialogue between Israelis and Arabs that first attracted Yehoshua Zamir to the medium, and it is a dream he has not forsaken in spite of all the discouragements. A gifted stills photographer, he has produced two books and several exhibitions dealing with this matter. His most recent is a volume of text and photographs about his son killed in Lebanon. An English edition is to be published in the U.S. in 1985.

Closed Circuit Dialogue

Other tapes in the collection include one in which young people indicate what their role should be on the kibbutz—the year following their obligatory army service—which lasts 36 months for men and 24 months for women. This tape was made in preparation for a meeting of the entire membership where the matter was to be decided. Repeatedly on the tape the speakers comment on how much easier they feel about expressing themselves on video than when facing the entire assembly in person.

Other tapes celebrate festivals, record dances and promote a clean-up campaign with emphasis on what children can do.

Video Shock

Today Ein Dor is one of 50-odd kibbutzim using video and closed circuit cable for community development. HaShoner HaTzair, also has a video center where Carlos Ierushalmi works full time. The

center does editing and duplicating for its member communities and makes certain training and informational tapes useful to all.

"But the most important thing we do is *Video Shock*, which is how I like to describe our workshops in community video," Ierushalmi told me recently while on a visit to New York University's video facility. Each session of Video Shock brings 36 kibbutz members together for three weeks of intensive fieldwork and theoretical training. The former has been designed by Prof. Nisan Belkan of Tel Aviv University; the latter by Prof. Dov Shinhar of Hebrew University in Jerusalem. Working in teams of six, the students "are at it from eight in the morning until nine at night, six days a week, officially. Then they often carry on until two in the morning when editing begins."

"We want to stress video production for social purposes. We don't want to compete with TV." Getting that point across seems particularly difficult, hence the stress put on theoretical studies from the beginning of the course. Often tapes made by the center itself are sharply critical of kibbutz life and the workshops encourage the students in Video Shock to take a similar attitude.

For the present, almost all video in kibbutzim is done by volunteers working in their spare time. "Few get days off to do

video, but this is changing as the value of the work is becoming recognized."

In teaching the ethics of video, the center encounters the different attitudes people have toward censorship in video as opposed to print. Most kibbutzim have their own newsletters in which everyone is free to express his/her opinion without question, though the printing and distribution of the papers is sponsored by the central administration. It seems much harder to persuade administrations to take the same hands-off policy when video is involved, though some do. For example, most kibbutzim forbid personal attacks on their video circuits though these are routine in newsletters and are often relished by the readers. Yet, when compared to the constraints of Israeli television's single government-dominated channel, kibbutz video is refreshingly free.

"The video cassette libraries are Israel's second channel," said Carlos. "I think Israel has more cassette players per capita than any country in the world. People are demanding that the government give us a true second channel. When it comes I feel sure our kibbutz video movement will have a positive influence on its content and its outlook."

George Stoney is a noted filmmaker and professor of film and video at New York University.



Still photo from We Protest the War in Lebanon, in which protestors are restrained by police.

The Use of Video in Ein Dor

The following is excerpted from a letter dated July 1984 from Yehoshua Zamir. Zamir outlines two ways in which Ein Dor has recently used video creatively.

An Experience Never To Be Forgotten

On the 4th of July 1976, Jannet and Ezra were welcomed back home to Ein Dor after the worst week in their life . . . in Antebe. They tell us again what they went through, and many others tell the story of the day of return. Though our kibbutz is 36 years in Ein Dor, never was there a greater explosion of joy and tears. It was a welcome never to be forgotten, where the entire kibbutz did every possible thing to show their love for the young couple. This was documented at the time on 8 mm and still photos.

On the 4th of July 1984, the video program was aired in Ein Dor and no one was seen on the sidewalks of the kibbutz. I can only speak for Rama (my wife) and myself. It was so exciting and moving that at times we couldn't see the TV because tears clouded our vision.

Addressing Financial Difficulties

We also used video as a part of the process to involve the community in solving our financial problems.

The kibbutz was given a detailed report of the increasing financial difficulties. If we want to continue with our present standard of living and continue to invest in building homes so we can absorb our children and others who wish to join us, we must find ways of increasing our income and/or cutting down on expenses. It is not simple to increase the income, because we are aging and our founding members are working less hours per day.

On Saturday night, the general assembly, which meets every week and decides all major issues of kibbutz life, would try to deal with the problem. The video was used as follows:

Friday morning, during breakfast time, a "sidewalk interview" was held right outside the kibbutz dining hall. Members were asked: Are you aware of our present financial difficulties? What can be done to improve the situation? How can a maximum number of people be brought to par-

ticipate in the process—thinking, suggesting, and carrying out . . . ?

On Saturday afternoon at 17:30 there was a live cablecast to all homes in the kibbutz. The following items were included in the program:

- a short satire about the economic situation in the entire country;
- a discussion from a panel of "experts": the treasurer, secretary, factory manager, and farm manager from the kibbutz;
- a call-in from members of the kibbutz; and
- selections from answers to questions on the sidewalk interviews.

The program was ended with: "We hope to see you all at the general meeting tonight at 21:00." Not to lose our sense of proportion, the program was called "To Laugh or To Cry?"

At the general meeting that night, more people came than usual. The participation was good and active. No decisions were taken. The search for solutions continues.

The above two different forms of use of video in kibbutz are of course both "valid." The Antebe film was prepared in the course of a few weeks. The "eco-

nomic" tape and panel was prepared in one day. There are many other uses of video for kibbutz community, as can be seen in the enclosed description of tapes prepared in the past in Ein Dor. However, considering the size of the community—450 members and total population of 750—it is impossible to build a regular daily or even weekly video program based on well prepared and edited programs. There simply will not be the people and time to do this regularly. However, the specific example of the above use of video as part of a general process of democratic involvement in issues of the kibbutz, is in my opinion the real chance of positive use of video in kibbutz. This requires light, non-expensive ½" equipment. Our editing is done with two Betamex, and is perfectly satisfactory. Every time, the perfectionists and professionals take over, and buy ¾" equipment and an expensive editing system, less people participate because it is more cumbersome. In the end we have fewer video producers, and we lose our purpose: to use video as a democratizing agent.

—Yehoshua Zamir

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Cable Comes to West Germany

By Bettina Brandtner-Sego

LUDWIGSHAFEN WEST GERMANY—In this lower Rhine industrial city that serves as headquarters for one of the world's largest chemical concerns, the state government of Rhineland Palatinate has funded a pilot project that could change the broadcast system that has existed here for over 30 years. At the site of a once prosperous stockyard complex, a modern, pristine, two-story brick-facade building, completed last July, houses this pilot project. The building bears the official sounding name—ANSTALT FÜR KABLEKOMMUNIKATION (Institute for Cable Communication) or AKK as it is called here. To comprehend the importance and the impact of the pilot project, one has to understand the existing broadcasting system in West Germany.

Present Situation and Development

There are presently two major networks (with the call letters ARD and ZDF) and three regional channels in west Germany. These broadcasting stations, in contrast to the privately owned and commercially printed press here, are organized as a public broadcasting system. They are financed through a state regulated fee paid to each television household. Additional revenue is generated by allowing a twenty-minute block of commercials in the early evening.

To initiate the cable television system here, the prime ministers of the West German states (Länder) in May 1978 approved the concept of four cable television pilot projects in Ludwigshafen, Munich, Dortmund and West Berlin. In November 1981 it was decided that these four projects should be financed by increasing the television and radio fee 20 Pfenning (about 8 cents) to DM16.25 (about \$6.50) per month for each television household. This increase will generate a DM140 million fund to be distributed evenly among the four projects. In addition to establishing the funding, the state governors set up a commission to simultaneously study the effects of the cable television here on the printed media, on the existing TV and film

industries, on the job market and on family life.

The First Cable Project

The forerunner among these four pilot projects is the AKK. Founded on June 15, 1982, the AKK, unlike the other three projects is operating under a new state law which allows commercial companies to begin broadcasting through the AKK after obtaining the proper permit from state authorities. The AKK, under the direction of Claus Detjen, a journalist with 20 years of experience in the West German broadcast media, has been commissioned to coordinate the programs, control the project and operate the transmission center in Ludwigshafen.

The executive body of the AKK is the Assembly, consisting of 40 members and a three-member Executive Board. The Assembly and its Board serve as honorary members and represent a cross section of the West German society. The Assembly's responsibility is to see that the legal requirements are followed and to grant licences for program applicants. The Executive Board supervises the general manager, Mr. Detjen and his staff.

The Technical Capacity

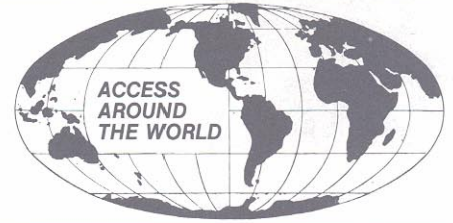
The cable system of the Ludwigshafen project is designed to pass 150,000 households by the end of 1985, mainly in the city of Ludwigshafen and several surrounding communities. The AKK will transmit its programs directly into the Ludwigshafen households via copper coaxial cable. To reach the surrounding communities in the project area, the programs are sent via fiber optic cable to one of the main West German signal transmission towers located across the Rhine in Mannheim. From there the signal is sent to the smaller receiving stations in the outlying areas and then brought into the homes by copper coaxial cable.

Subscriber Costs

The West German Telecommunication Service (PTT) is placing the transmission cable in the test area and is installing a cable connection box in each house. However, to receive the cable service, the homeowner needs to have a private contractor extend the cable from the connection box to the television set which costs approximately DM300.00 (about \$120.00).



PTT van with the slogan: "Cable: More programs, better sound and picture."



Also, a one-time connection fee of DM125.00 (about \$50.00) must be paid to the PTT by the homeowner. The monthly fee is DM11.00 (about \$4.50) of which DM6.00 goes to the PTT and DM5.00 to the AKK. (If a converter is needed in the case of an older non-cable-ready television set, the subscriber must pay an additional one time fee of DM200.00 (about \$80.00) plus a monthly rental fee of DM2.00 (about \$0.80).) The minimum costs of West German cable television subscribers are DM425.00 connection fee and DM11.00 per month.

Cable Programs

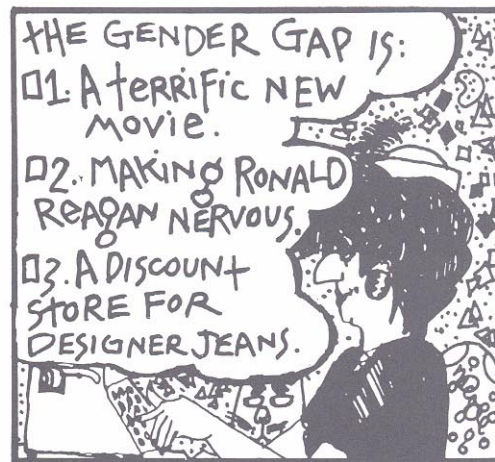
A subscriber in the pilot project area will receive 19 television and 19 radio channels. This is expected to increase to 24 television and 24 radio channels during the three-year test period for which the pilot project is funded. Of the 19 television channels, 11 are existing European programs including all national and regional German channels as well as the three French networks. The eight special channels include two commercially-sponsored networks (with call letters EPF and PKS), the London-based SKY-TV (a movie channel in England transmitted via Satellite), a music channel, an educational channel, a local access channel ("Offener Kanal"—literally open channel) and a community service channel ("Cooperative Burgerservice"—citizens' service). The local access channel is patterned after the U.S. system and is completely new to the West German television audience. The "Offener Kanal" enables every resident to produce and air his production at no cost. The community service channel "Cooperative Burgerservice" makes it possible for organizations to produce and air programs on a regular basis for a small fee. The EPF ("Erste Private Fernsehgesellschaft" or first private television company) and the PKS (Programmgemeinschaft für Kabel—und Satellitenrundfunk" or company for cable—and satellite television) are also unique in the West German market in that they are

totally funded by private investment, and will generate revenues through the sale of commercial time. Present government restrictions permit a maximum 12 minutes of commercial time for each 60 minutes of programming, and the commercials may not interrupt the program, itself.

SKY-TV in London will broadcast its programs through the AKK via the recently launched European Communication Satellite (ECS 1). The satellite is a jointly funded effort of the European Community Postal Services of which the PTT is a part. The PTT has leased 2 channels on ECS 1 for broadcast of both the public

network and private commercial programs.

The first successful test broadcast from London to the Ludwigshafen area via ECS 1 was completed in December. The project in Ludwigshafen serves as a pilot for the future development of German satellite television programs. Beginning in January, tests will take place for expanding German satellite television via the ECS. A syndicate of private German programmers, among which PKS plays a leading role, is presently being formed. Next to the AKK in Ludwigshafen an up-link-station will be built.



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Technical Facilities at the AKK

While the AKK is not permitted to produce its own programs, it supplies other programmers, primarily participants of the local access and community service channels, with a fully equipped television studio, remote video equipment, editing facilities, three broadcasting studios and facilities to air incoming productions in all formats.

Financial Aspects of the Pilot Project

Since December 1982, approximately DM10 million has been spent for building the AKK operation center in Ludwigshafen, and an additional DM13.5 million for the technical equipment at the center. The PTT is expected to spend DM100 million for cabling the pilot project area.

For the three-year test period, the AKK like the other three pilot projects has a DM35 million budget from the television fee. To generate additional revenue, the AKK is permitted to take a 10% share of the total advertising revenue of each of the programmers in the cable system and charge for the use of its technical facilities. However, the AKK intends to wait with these fees until a minimum of 25,000 subscribers have been obtained and the potential for at least 100,000 subscribers exist.

Prospects for the Future

The immediate benefits of cable television to the West German system are obvious: improved reception, a greater number of channels and a public awareness and participation in media. If the four pilot projects are a success, and cable television is accepted by the public and the European satellite broadcasting system is expanded, West Germany hopes to be at the forefront of the communication revolution.

Bettina Brandtner-Sego is with the AKK's Information Center in Ludwigshafen.

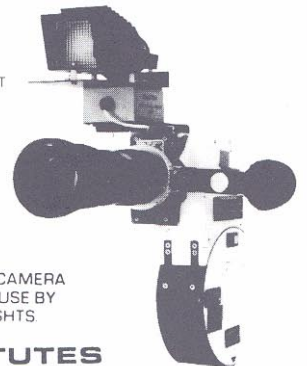
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"Offener Kanal": An Access Experiment

By Christa Hategan

A special feature of the experimental system in Ludwigshafen is the "Offener Kanal" or Open Channel. Open Channel is modeled after public access in the United States, and has a professionally equipped studio facility with six full-time staff.

There has been a tremendous response to Open Channel. During its first three months of operation there were 72 programs lasting 55 hours (about four and one-half hours a week).

The nature of the programming would be familiar to any student of public access in the United States. A doctor produced a documentary on the work in an emergency ward; a fire fighter produced a videotape on his work shift; and a butcher developed a program on body building. Music and dance are favorite topics. In addition, peace groups, university groups, and religious organizations frequently use the channel.

However, scheduling has been a big problem. The legislation that created Open Channel stipulates that producers can reserve only one block of time on a strict first-come, first served basis, and cannot reserve more time until after the date of the initial cablecast. For example, if a producer plans a three-part series to be cablecast every Thursday between 7:00 and 8:00 p.m., that producer may be able to obtain time the first Thursday, but it is unlikely there will be time available for the second Thursday evening (since he or she must wait until after the first installment to reserve time for the second installment). Consequently there are no regular programs, and Open Channel is unable to cultivate an audience.

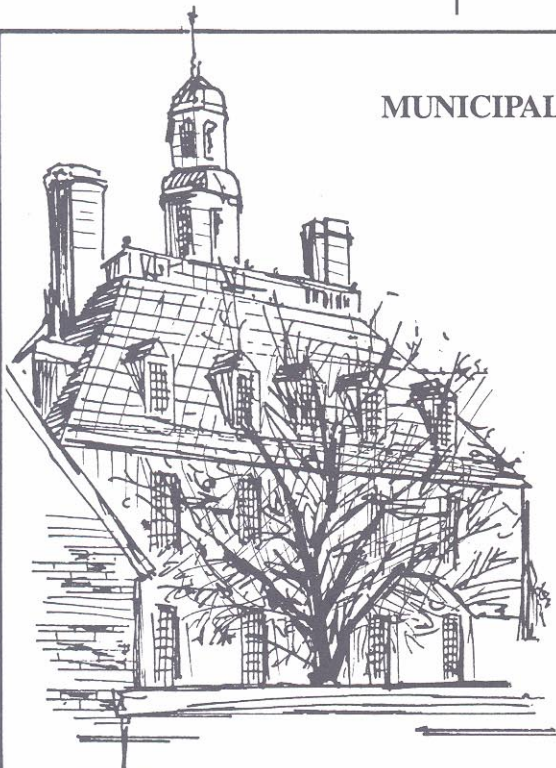
Ironically, there is a lot of dead air time, because the tremendous demand is for fairly concentrated time slots. The studio is open between 9:00 a.m. and 11

p.m., and anyone can go on the system during these times if space is available. On some days the channel is empty all day, but there is usually a crowd on weekends.

Ludwigshafen also has a special channel for citizens organizations, and this consortium is operating smoothly. "Cooperative Burgerservice" or Citizens Service is run by about 20 institutions: churches, schools, health organizations, and public interest groups. They rent the professional studio for roughly \$25 per hour and contribute a structured program seven days a week. They cablecast their material from 4:30 to 6:30 p.m., and repeat the programs the next morning. The content resembles public service announcements that are aired in the United States.

Christa Hategan is from Hamburg, West Germany.

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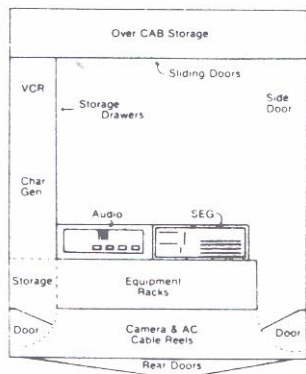


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International Telecommunications and Information Policy

By Helen Weiss

(Edited by Christopher Sterling; Communications Press, Inc., Washington, D.C. 1984)

Communications Press, Inc., recently released a hefty two-part book that includes proceedings from a 1983 symposium on policy options currently being explored by the United States in international telecommunications and information. The symposium was based on a report issued several months earlier by the National Telecommunications and Information Administration (NTIA). That government report, which addresses the long-range goals in this field, comprises the second half of the *International Telecommunications and Information Policy* publication.

Except for students of public policy, this book will probably be useful to cable access professionals only for reference purposes. The bulk of the presentations at the George Washington University symposium, deal with the policy options for telecommunications in the field's broadest context—in terms of the past and of future prospects for telegraph, telephones, radio, television and direct broadcast satellite. Within this broad framework, two major sets of options emerge: those of the U.S. telecommunications industry heavily influenced by the private sector, and those available to most other countries, both "developed" and "developing" nations where telecommunications are by in large determined by their governments.

Christopher Sterling, who edited this publication and is the Director of the George Washington University Center for Telecommunications Studies, co-authored the introduction with FCC attorney Stephen Thompson. They explain that international telecommunications and information is important to the U.S. in three ways which include: a marketplace for U.S. service providers projected to be a world market of \$85 billion by 1987; a U.S. service-oriented economy in which many banking and financial institutions are becoming increasingly dependent on rapid information; and finally, cultivation of an effective international network to increase access to education, public health

and safety while creating safeguards for national security. These reasons explain how and why the U.S. private sector equates "free flow of information" with the desire of U.S. businesses to protect this country's long-range economic interests.

However, the United States, while it has wielded considerable influence in the development of telecommunications worldwide, has remained relatively alone in pushing the concepts of competition and deregulation in this field. The majority of countries still seem to prefer a single government-controlled monopoly as the conduit for telecommunications services and rates. According to Sterling and Thompson, most countries do not typically have a "competitive environment." All services are provided as "public services" with the revenues generally applied to recouping investments on telecommunications facilities and subsidizing other public services, in particular the postal systems.

For this reason, there is an obvious conflict between these two philosophies in areas such as exporting and importing of television programming. In the eyes of some U.S. policymakers, countries which are potential buyers of programming produced in the U.S. have not only set up economic barriers, but also "noneconomic barriers" in the name of national sovereignty and cultural autonomy, especially in the areas of television and radio. One example is Canada where there is concern about processing data abroad because of possible political sabotage. There are also worries about direct broadcast satellite (DBS), which can reach any audience without intermediaries. While some of the symposium presenters addressed the issue of cultural autonomy for the lesser "developed" countries, others pointed to The Clyne Report in which there are concerns about the problems Canadian children have in identifying political leaders, public figures and folk heroes.

The NTIA report further details the fear which a number of nations have expressed about DBS "seriously affecting a nation's autonomy to choose its own form

of television, and the "spillover effect" that seems to reflect the nature of television." The NTIA document further notes that "governments recognize that television is the most powerful mass medium created by man" and that each nation, including the United States, should determine for itself the "essential character of the national television system."

In short, DBS is looked to in the economically "developing" countries as the most practical technology (especially for nations with a single language and a common culture) to establish regional networks. However, the NTIA report concludes that direct satellite broadcasting across borders may pose a threat to the interest of nations and their ability to determine their own television destiny.

On the other hand, the report recognizes that especially for developing nations with minimum terrestrial facilities for national broadcasting and only one or two stations limited to larger cities, DBS could be used "to educate, disseminate information for the improvement of health and economic well-being."

According to the NTIA report, the Soviet Union initially (and later Sweden and Canada) struggled for more than a decade to develop an international policy that addresses these concerns. It is now expected that within the next several years, DBS may be used widely to provide television services to remote areas with bad reception. The technology will also be utilized to add new channel capacity to the existing national systems and to "spur on" international trade and industrial development.

Amid all this concern about the danger and the potentials of DBS, one wonders when local programming and public access will be addressed by international policymakers.

Helen Weiss is Executive Director of Marin Community Video in California.

Optimism Reigns at NFLCP Convention in Denver

By Paul D'Ari

"Community Programming: Managing the Hidden Resources," NFLCP's seventh annual Convention held in mid-July in Denver, demonstrated once again that community television is a continually growing institution throughout the United States. The 725 people attending the three-day session made it the largest NFLCP Convention ever. This 40 percent increase in attendance from last year solidified the legitimacy and strength of NFLCP and the community programming movement.

Those attending were representatives from access centers, local origination operations, local governments, schools, libraries, unions, churches, and other organizations. The nature of the audience reaffirmed the notion that community programming has now come of age. While the earliest NFLCP conventions were dominated by access advocates with limited influence, the most recent conventions have been well attended by government officials, industry insiders and establishment organizations with much more clout.

Perhaps the greatest indication of community television's recent growth is the quality of programs being produced on the local level. At the Convention's Awards Banquet, NFLCP recognized the winners of the Hometown USA Video Festival. Excerpts from all award winning programs were shown at the banquet, and it was evident from these short sequences that the quality of community programming has improved dramatically.

In fact, several large commercial ventures are seeking community programming to include in their service packages. For example, the Home Theater Network (with over 250,000 subscribers) will include excerpts from a number of Hometown USA winners. They will appear on the weekly program, "Traveling America." Nickelodeon (over 12,000,000 subscribers) is also seriously considering excerpts from six of the Hometown USA winners. Another outlet for outstanding Hometown USA programs is the Community Programming Network (CPN) created by American Television and Communications Corporation (ATC). CPN is carried on a number of ATC systems and reaches 800,000 subscribers. Finally, the Learning Channel (formerly the Appalachian Community Service Network) has a well endowed project to

showcase the works of independent producers, and is also interested in Hometown USA award winners.

There was other evidence at the Convention that community programming has obtained greater legitimacy. Dick Holcombe, Vice President of ATC, told convention participants that "community programming is cable's secret weapon... Community programming is a marketing tool; it is a public relations tool; and it is also a refranchising tool. Nothing can demonstrate a cable operator's concern for a community better than community programming can."

Similar sentiments were expressed by Victor Livingstone, Editor in Chief of *CableVision Magazine*. Livingstone indicated that community programming is an essential cable service.

"I can live without HBO because I can rent movies. And my kids can live without MTV although they enjoy it. However, community programming is much more important.

"Cable operators need you. You are a political necessity for them... You are to cable

operators what kissing babies are to politicians."

In spite of the rise in stature of community programming in recent years, there was some concern at the Convention for the survival of community programming. This year's Convention was held in the midst of attacks on community programming from all sides. There were discussions on industry cut-backs, which are threatening local origination and access programming all across the country, particularly in the recently franchised large urban areas. There was even more concern for the FCC's reinforcement of these cut-backs in the Miami Decision and the FCC's Public Notice of March 7, 1984. In light of the current predisposition of the FCC, the recent decision by the U.S. Supreme Court in *Crisp* (which may give the FCC wider authority to preempt local governments in cable regulation) also received considerable attention at the three day gathering. Finally, there was a serious concern over Congressional legislation which is threatening the foundation of funding for public access.



The teleconference on the second day of the convention featured proponents of community programming in Denver and representatives from the FCC and NCTA in Washington, DC.

COMMUNITY PROGRAMMING

MANAGING THE HIDDEN RESOURCES

Industry Cutbacks

The widespread industry cutbacks on community programming was a major concern at the convention. Many participants were from Dallas, Pittsburgh, Cincinnati, New Orleans, Omaha, Atlanta, Miami, and other cities where community programming is being threatened.

In his keynote address Steve Suitts told the gathering of community programmers that public access and local origination programming are in trouble.

"Whenever the economy worsens and interest rates are high, cable owners begin to cut corners and usually begin by proposing to reduce or eliminate local programming. The reason they start there is simple: cable owners view public access and often local origination as major expenses that generate little or no revenue."

"These cycles are for public access the cycles of poverty. With each cycle local programming in cable is substantially injured and is less able in the future to realize its opportunities and promise to the communities. Indeed, I cannot think of a single example when an initial substantial commitment to public access was reduced for economic reasons but in better economic conditions was restored to its original commitment. Once it is lost, it is lost for all time to come."

"[W]e are in the depths of another crisis...[and] most of the best moments for public access have now passed."

The community programming cutbacks were also the topic of discussion during the teleconference between community programming proponents at the convention in Denver, and NCTA and FCC officials in Washington, D.C. The teleconference addressed the question, "Will the Marketplace Deliver Community Programming?" A hypothetical case study was presented in which a cable operator that promised substantial innovative services, later approached the city for major system cutbacks, including significant reductions in support for community programming.

Char Beales, NCTA Vice President for Programming and Marketing, defended the operator's cutbacks. "The cable operator is in business and makes his business by pleasing his subscribers. If there are people who want

the service, the cable operator will be more than happy to provide it. I go back to the fundamental question though: do you provide more than most people actually want? The cable operator is in the business of bringing out what his subscribers want and fulfilling that need. In this case they don't really want all channels... so the operator is cutting back... If there is a demand for more channels later, then a good businessman would provide more channels, if that's what the subscribers really want."

"There are a number of things that bother me," responded Frank Spiller, President of Francis Spiller Associates, "when I hear this notion that community programming is a service that not many people want. The fact is we are dealing with a whole new kind of television. Yet, the tendency is always to evaluate it by the rules of conventional broadcast television. We have to break this cycle somehow and get on to the business of using this great communications opportunity for the benefit of communities."

Sue Miller Buske, Executive Director of NFLCP, argued that cutbacks of community programming are coming before the medium has had a chance to develop. "It typically takes 3 to 4 years for community programming to mature. What we are seeing around the country is that one year or one and a half years into the operation of local programming, there will be a request for a major cutback. The

operator will say there are not enough people using the equipment and the channel is not active enough.

"One of the things I find interesting is this: will the marketplace deliver anything if people don't know it exists?... You have to educate the public and that is not a process that takes two weeks, two months, or two years. It is a long term process... and it is not that much different than developing and marketing any other new product."

Access Payments and Franchise Fees

The convention was in an uproar over the FCC's recent support of industry cutbacks by pre-empting local governments in a number of cases, particularly in the decision on Miami, Florida's petition for a waiver of the 3 percent franchise fee limitation. In that case the FCC staff granted the waiver but ruled that access payments offered by TCI must be considered part of the franchise fee. The Commission reasoned that access payments funneled through Miami Cable Access Corporation only benefit one group of special users — access users. Unless access payments are completely voluntary and benefit all users including the cable operator, these payments must be considered a part of the franchise fee, the FCC said.

This relationship between access payments and franchise fees was also one of the major



Dick Holcombe, a Vice President with ATC, speaks at a workshop on "The Future of Community Programming."

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topics of discussion during the teleconference.

James McKinney, Chief of the FCC's Mass Media Bureau, told NFLCP Convention participants that he didn't "see any bright rainbow on the horizon for local access where the government is requiring it." McKinney indicated that access payments offered by the cable company during the competitive bidding process will be taken out of the franchise fee unless the "offer is free and voluntary; that is, there are no threats by the city government — [i.e.] — 'if you don't offer it, you're not going to get the franchise' or 'if you don't offer it, you're not going to get your franchise renewed:'

"We do not see a distinction between the RFP and the franchise. When you request a waiver of 3 percent franchise fee limitation, we don't concern ourselves with the difference between the request for proposals and the franchise agreement."

Many convention participants believed this reasoning ran contrary to the concept of competitive bidding. Mary Sue Smoller, Assistant to the City Manager from Miami, Florida, argued that the Miami decision is unfair to consumers. "We went through a long and arduous competitive process to find a franchisee that would best meet the need of our citizens. A key element in selecting a particular cable operator is its commitment to providing community programming diversity. The franchisee is expected to meet its commitments and cities have an obligation to preserve lawful agreements to the maximum extent possible."

New York University Professor George Stoney suggested the FCC's approach is completely unfair to the losers in a competitive bidding process. "[Let's imagine] I was an applicant for the franchise and based my application on a realistic analysis of the market, rather than all the malarky the company that won used. My bid was more conservative, and I lost out. Now the winning company [with FCC approval] is rolling it all back.

"Why shouldn't the city be able to start all over and renegotiate will all of us? Don't I have rights as well?"

Developing a New Consensus

In suggesting how community programmers can respond to these threats, Steve Suits stated that the movement must find ways to develop "a lasting political consensus for public ac-

cess." He suggested that the basis for a political consensus that can maintain access is to build alliances with organizations with broad constituencies. "In most places, especially in urban areas, when you begin to recognize the full range of these groups — people of color, ethnic groups, the poor, civil rights advocates, civil libertarians, labor unionists, feminists, the elderly, peace advocates, environmentalists, children, advocates for honest government, alternative artists, the physically disabled — these numbers add up to a very substantial and powerful group who are the natural constituencies to maintain a political consensus for public access and to build a substantial, impressive audience for local programs."

A Sense of Optimism

In spite of the deep concern over the serious attacks on community programming, the convention was not in a panic. Community programming has survived throughout the United States in the worst of times, and there was an unspoken feeling at the Convention that it would continue to do so. Most participants came to the Convention to concentrate on the nuts and bolts of community programming and they had plenty of opportunity to pursue their purpose.

The 66 workshops focused on important practical considerations that local programmers face on a daily basis. These workshops were broken up into nine tracks: **Access Management, Local Origination and Advertising, Local Government and Cable Communications, Educators and Librarians in Cable, Arts Organizations and Arts Institutions, Labor and Independent Producers, Advanced Issues, Cable Policy, and Programming Showcase.**

The emphasis in these workshops was not so much on how to survive, but on how to grow and improve community service. There was a clear sense of optimism in Denver. After all, community programming has made historic gains in recent years and has already become an important tradition in many areas of the United States. Congress, the FCC and the U.S. Supreme Court may slow the movement down, but there is no doubt now that access and local origination programming will blossom for many years to come.

Paul D'Ari is Managing Editor of the Community Television Review.



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Convention Feedback

The National Convention in Denver was a tremendous success this year, and it would not have been possible without the efforts of Professional Meeting Management and many volunteers who put in long hours. The national office received numerous letters and phone calls praising the quality of the Convention. Herewith is a small sample:

Dear NFLCP:

I would like to compliment your office and all others involved on a very successful convention.

Being a new member, I found the seminars informative and enlightening. I look forward to getting more active within the NFLCP organization.

TV 10 is proud to be a part of the National Federation of Local Cable Programmers.

Sincerely,

Kari L. Scott
Programming Director
TV-10
Spring, Texas

Dear NFLCP:

In all my years (and careers—community organizing, law, teaching, health planning) that was without a doubt the best conference I ever attended! Really!

Kind Regards,

Henry L. Freund
Office of Human Resources
City and County of Honolulu, Hawaii

Dear NFLCP:

I want to take this opportunity to say that I found the National Federation of Local Cable Programmers Conference in Denver very useful, and I want to congratulate you for a job well done.

Sincerely,

Nanette Rainone
Office of the President
Borough of Brooklyn, NY

Dear NFLCP:

I just returned from Denver and wanted you to know that I had a great time at the conference and was very impressed by what I heard and those I met. My compliments for all your hard work.

Sincerely,

Susan Murphy
Educational Consultant
Rogers Cablesystems
Eden Prairie, Minnesota

Dear NFLCP:

I just wanted to compliment you on the job you are doing and on the quality and organization of the convention (my third).

Yours truly,

Paul Steele
General Manager
Portland Cable Access
Portland, Oregon



Congratulates

Our Staff Producers

Ron Hudson

Asian Cultural Festival

Narrowcast Category

&

Anna Marie Piersimoni

Vertical Interval

Arts & Cultural Expression

Category

1984

HOMETOWN USA

VIDEO FESTIVAL

WINNERS



Cable Access As A Community Asset

By Steve Suitts

The following is an excerpted text of the key-note address delivered at the NFLCP National Convention by Steve Suitts, Executive Director of the Southern Regional Council.

Public access on cable television, in my judgment, is the most important technological advancement of the concept of free speech in this century. The notion that people are given without charge the opportunity to train and prepare, as they wish, video programming which is distributed free throughout a cable system to thousands of households has no parallel in any other means of mass communications. Cable access provides in our society today what the soap box on the town square did in the America of small towns a century ago.

Despite this unique central role for cable access, the concept has seldom been protected as a matter of law by the state or federal courts. The First Amendment has seldom been interpreted by the federal courts as requiring cable access to exist in any community or to be preserved when threatened. In fact, court decisions in the last few years suggest that the right of access will be no more protected by the courts in the future than it has been in the past.

Without the protection of the First Amendment by the courts, the concept of cable access depends solely upon political and economic decisions that are primarily on the local and national levels. Unlike the right of citizens to parade down main street, the right of citizens to send video programming downstream is only as good as the political consensus and the economic realities permit.

The Cycles of Poverty

This fact of life has come home to a good number of communities in the last several months as cable companies have proposed to reduce substantially their commitments of resources to local programming. The good folks of Milwaukee, Dallas, Pittsburgh, Atlanta, and elsewhere know this fact of life only too well.

The best moments for cable access are its first moments. When franchising occurs, public access is usually in its best posture. Hard times for public access run in cycles. Whenever the economy worsens and interest rates are high, cable owners begin to cut corners and usually begin by proposing to reduce or eliminate local programming. The reason they start there is simple: cable owners view public access and often local origination as major expenses that generate little or no revenue.

The results are often equally as straightforward: At some time or another, when the political support for local programming weakens, the economic needs of the company causes a reduction in local access.

These cycles are for public access the cycles of poverty. With each cycle local programming on cable is substantially injured and is less able in the future to realize its opportunities and promise to the communities. Indeed, I cannot think of a single example when an initial substantial commitment to public access was reduced for economic reasons, but in better economic conditions was restored to its original commitment. Once it is lost, it is lost for all time to come.

Because we are in the depths of another cycle, and because most of the franchising is over—most of the best moments for public access—have passed. We must search hard for better ways to protect the concept and to improve upon the reality of community programming on local access channels. We must do so in ways that we have hesitated to embrace in the past. We must do so by making public access and local programming as much of an asset as an obligation of the community and the cable company.

Developing Constituencies

I believe that we who use and operate public access must become the evangelists who *enlist* people to realize the great promise and opportunities of local programming in cable. And, I believe we must find ways to hold a lasting political consensus for public access and to answer

the economic arguments which threaten its survival.

I know that almost every local access operation provides some very good programming and can provide an impressive listing of organizations with which it has worked. Yet, I also know that the programming of public access today is carried out largely without the genuine, continuing and daily support and involvement of community groups. We can no longer afford to have the primary, ongoing involvement of such groups only on occasion or only on paper.

The organizations with constituencies in your community are the essential basis for a political consensus that can maintain public access. Their political support, however, will not come nor will it continue unless community organizations are involved in a vital way from beginning to end in public access . . . until these groups become the real, frequent beneficiaries of the electronic soap box.

I am *not* proposing that public access centers compromise their fundamental philosophy of first come, first serve. I am proposing some affirmative action in the allocation of your staff, time and resources. When cable access operators have enlisted—not just invited—community groups into public access, you should give them extra time for use of your equipment and studio for production and editing simply because they are community groups. Your staff should spend more time with the representatives of these groups than with unaffiliated individuals. And, you should offer community groups the opportunity to stay longer in the best times of your program schedule, simply because they are community groups.

I firmly believe that today it would be better for an access operation to produce fewer programs in order to make an extra effort to engage six or seven members of a community organization—an organization with a real constituency—to become a vital part of some program. If you involve six people of an organization of five thousand on a program that is of vital interest or use to the community group, access has the start of real political con-

stituency and a real potential audience. And, you have a means to target publicity about the program inexpensively through the organization's own newsletter, telephone bank, or meetings.

To preach the gospel, we need both to tell people that there is a promised land and to explain how they can get there and the rewards of that final destination. We must not only invite—we must enlist this involvement.

In my judgement, the constituencies and the community groups that you will find most interested in the services of cable access will be the poor, racial and ethnic minorities, and others, who are underrepresented segments of our population in the traditional media. Because their interests and needs are seldom reflected by mass media, local programming on cable offers them the opportunity to communicate and to learn.

In most places especially in urban areas, when you begin to recognize the full range of these groups—people of color, ethnic groups, the poor, civil rights advocates, civil libertarians, labor unionists, feminists, the elderly, peace advocates, environmentalists, children, advocates for honest government, alternative artists, the physically disabled—these numbers add up to a very substantial and powerful group who are the natural constituencies to maintain a political consensus for public access and to build a substantial, impressive audience for local programs.

While these groups are not always the upscale audiences that advertisers and broadcasters seek, they are a very realistic and good audience for cable television. These are the people who are looking most often for different programming; they are usually politically active; these are the groups who are the most likely volunteers for cable access. They have newsletters, telephone banks and meetings where programming can be promoted; and many are members who have disposable income—evidenced by the fact that they contribute \$20-\$40 each year to one or more organizations.

When added together, these groups also constitute remarkable impressive numbers as a potential audience. Each community may differ; but on a national basis, when you add together the dues paying members of organizations representing these groups, they constitute something from 15 million to 25 million people. Whether cable owners and operators are liberal or conservative, moderate or radical, Republican or Democrat, these are hard numbers which a good cable

company will not ignore because of its need to develop and retain large numbers of subscribers.

I also believe that we can and should begin a national satellite service that reflects and involves the best of community programming around the country and that serves the broad constituencies who have been underrepresented by mass media. This program service could give national exposure to the best of what is produced amid the more than seven hundred hours a week of original local programming on cable across the country. It would also begin to provide an outlet for those independent producers who find that even public broadcasting is uninterested in their work.

Advocates of Cable Television

I believe that we must also embrace another role. I believe that the advocates for public access must also become the advocates for cable television.

It is a role which some independent producers and city administrators of cable have found most uncomfortable, if not distasteful and repugnant, in the past, and the cable industry has not helped us at times take this view; nonetheless, I believe we must take up the duty of promoting the use and the primacy of cable television as the best medium for expression and for viewing in this country.

Today there are four mass means of electronic communications:

- Broadcast signals;
- Direct broadcast satellite;
- Cable television;
- Video cassettes.

It is supremely important that cable television be understood as the preferred medium of mass communications and that every legitimate advantage for success be given to cable television even if it occasionally is to the detriment of one of the other three means of communications.

While public access has no firm constitutional protection as a part of cable television, it does have a tradition and a sizeable presence which we must not lose. Where else can we find a medium that reaches today almost thirty-five million households and where on one channel free local programming is available to any citizen? There is no parallel in mass communications today. On cable television speech is largely free of censorship and free of financial barriers. On the other hand,

broadcast stations have never set aside one half a million dollars of equipment—not even \$200 worth of equipment—or three hundred thousand dollars a year for operations in any community to permit citizens to use and develop programming on that station as they think it meets their own needs and interests. By definition, direct broadcast satellite programming will have no local presence at all. And, if trends continue, we may find in the future that the local video store is not the all that it appears on first blush.

Today, more than ten million households have video cassette players. By 1986 its possible that as many as one in four of all television households will have a video cassette player.

Although video cassette recorders offer an unlimited freedom of choice for the viewer (and does not rely upon traditional means of distribution of programming), their system of distribution offers no means by which the tools of producing programming will be made available to members of the public. Video stores will give ultimate freedom of choice for the viewer but they will deny equal opportunity to the producer.

In the structure of electronic communications in the future, cable television offers the best opportunity for the principles of public access to live. Thus, in the future cable television must be given every reasonable opportunity to succeed if public access is to succeed.

Perhaps someday cable access for citizens will gain constitutional protection. While we must try to hasten the time, we can not wait for that day. Across this country we must recognize now the best ways to establish the political consensus and an economic base for cable access in the future. We must also recognize who are our best political constituents and our most likely audiences for public access. And we must enlist their participation.

Like the exercise of free speech itself, cable access is an exercise in democracy . . . exploring new ways of expression and empowering all citizens by words, music, images, and ideas. Yet, cable access should not be a representative democratic practice as much as a participatory democracy . . . a practice where those who need a voice are enlisted and assisted to use their own . . . where those who need to be heard are enlisted and assisted to speak for themselves.

The future of access programming lies in this challenge, and with the proper use of your collective hands, minds, and hearts, this challenge will be met.

Making Telecommunications Ready For Democracy

By Diana Peck

This year Diana Peck received the George Stoney Award at the NFLCP National Convention. Ms. Peck has worked hard for NFLCP as a dedicated advocate of community programming. She was Chair of the NFLCP Board of Directors from July 1981 to July 1983. This is an excerpt from her acceptance speech.

I was reading recently in the New England Journal of Medicine that a local group of medical researchers in Atlanta's Center for Disease Control had isolated a new virus, *governmentus ridiculitis*, which causes a virulent disease local to the Washington, D.C. area. We know it more commonly as deregulation fever. It is known to afflict particularly actors from California and no cure has yet been found.

Congress appears to have caught the bug. The Senate has passed S. 66, a bill whose purpose is to deregulate cable television. The House, while less afflicted with the fever, is working on H.R. 4103, which proposes some deregulatory steps. The Supreme Court has also caught the bug. First there was the *Boulder* decision which challenged the authority of local governments to regulate cable. Then there was the recent Oklahoma (*Crisp*) decision which ruled that states do not have jurisdiction over a cable operator's content. And finally, there is a hotbed of activity for the incubation of deregulation fever at the executive branch of the government, represented by the FCC.

In Congress, in the Supreme Court, and at the FCC, we see a pattern of deregulation, in particular a pattern of removing regulatory authority from the state and local levels and placing it on the federal level, where deregulation can proceed. And to justify this deregulation, they argue simplistically that the new television technologies supply us with more channels and that more channels automatically mean more diversity. More channels does not mean diversity if the same programming suppliers monopolize all delivery systems.

Many access programmers are aware of the old analogy that access channels are really the electronic parkland of the USA. The territory of American television has (except for public television) been carved up into privately owned land. The people who got small lots have, for the most part, sold out to the bigger landowners, so that the media conglomerates now own huge tracts of this territory. In the late 1940s and early 1950s, when the FCC was giving away the land, they set some aside for the public in the form of public television. But even that land is not accessible to the public anymore as users. Only the access channels provide a place where people can use—not just look at—this great public resource. With deregulation, the landowners are likely to get more powerful, while the small enclaves of parkland—that's us—struggle to maintain themselves.

How many people realize that the Equal Time Rule and the Fairness Doctrine are on the verge of being eliminated? How many people understand the implications? How many people understand the importance of having access channels and localism in programming? How many people understand how fragile local programming is? We know that the answer is NOT MANY. I suspect that we in this room represent about ten percent of all the people in the country who really understand these issues. Telecommunication issues are not only new, they are extremely complex. But we have not done our job of informing the American public about their importance.

What disturbs me so greatly is not so much that deregulation is going on, but rather that it is going on SO QUIETLY.

When James Watt gave away mineral rights in wilderness areas, millions of environmentalists all over the country were outraged and Washington heard about it! If Mark Fowler gives away the Fairness Doctrine, Washington will probably hear from a handful of public interest advocates, such as the United Church of Christ, the Media Access Project, and the Telecommunications Research and Action Center and maybe a few interested indi-

viduals. If we lose our access to deregulation, will Washington hear a great hue and cry from the American public? Of course not. And yet when an access channel is taken away from the public, it is no different than when the public loses any other publicly owned resource.

But how do we tell people what they are losing? How do we assign a value to an access channel? Is it like losing ten acres of land? Or ten thousand acres of land? Or ten million acres of land? We cannot measure access by walking off its boundaries the way we can measure land. We can't even measure the use of access channels the way we measure the use of parkland because the majority of those who benefit from access are the audience. And most of all, we cannot measure the impact of the loss of access for future generations. When parkland is destroyed by strip mining or condominiums, we see what our children and grandchildren won't have. If access disappears, there will simply be one more channel of national programming to fill in the space.

We know that without access, we will not have a communication democracy. We will have an autocracy ruled by the media corporations. *We*, therefore, must be the preservers of that democracy. *We* must be the Continental Army of the revolution of the communication democracy. *We* must continue our work showing people what it means to have democracy—the voice of the *people*—on television. *We* are the ones who have to file comments with the FCC on their proposed weakening of the Fairness Doctrine. *We* are the ones who have to educate our Congressmen about the impact of the pending cable legislation and support those members of the House who are holding the line against deregulation. *We* are the ones who have to write letters to the editors of our newspapers when the Supreme Court rules in favor of more rights for broadcasters. And *we* are the ones who have to stop Senator Packwood's drive to guarantee full First Amendment freedoms for broadcasters at the expense of the First Amendment freedoms of the American public.

If we don't do it, no one else will.

NFLCP Awards Night

The NFLCP awards banquet in Denver was held before a live audience of over 600 people. The event was also cablecast live throughout the Denver area. The "George Stoney Award," the "Community Communications Award," the "NFLCP" Best Region Award," and the "Hometown USA Video Festival" awards were all presented.

The annual "George Stoney Award for Humanistic Communications" was awarded to Diana Peck (See speech on page 32). Ms. Peck was recognized for making an outstanding contribution to community programming with her dedicated leadership of NFLCP while she was Chair of the NFLCP Board of Directors (July 1981 through July 1983).

The "Community Communications Award" went to Marin Community Video in San Rafael, California. This access facility has been operating for over ten years and is an important model of public access at its best.

There was a tie in the voting for the "Best Region Award." Therefore, it went to both the Midwest and Central States regions. These two regions were recognized for their growth in memberships, their regional activities, and support to the national office.

In addition there were 50 awards given to participants in the "Hometown USA Festival." The number of entries this year was 667 (from 187 cities in 33 states). The following is a list of the award winners:

Hometown USA Winners

DOCUMENTARY PROFILE

Volunteer Single

- 1) Jerry Murphy
"Andrew Wolf: Variations"
Newton, MA

Staff Single

- 2) Jim Arnold
"The First 100 Years"
Pleasant Hill, CA

DOCUMENTARY PUBLIC AWARENESS

Volunteer Single

- 3) Jamaica Plains Newsreel
"Farnyard Wharf"
San Francisco, CA

Staff Single

- 4) Dorothy Fadiman
"World Peace is a Local Issue"
San Francisco, CA

DOCUMENTARY EVENT

Volunteer Series

- 5) Caryn Rogoff
"Black History Month"
New York, NY

LOCAL NEWS/MAGAZINE

Volunteer Single

- 6) Barbara Dickson
"Retirement"
Dallas, TX

Staff Single

- 7) Dorothy Randoll
"Community Showcase"
Dallas, TX

Volunteer Series

- 8) Stan Everett
"Princeton Newsweek"
Cincinnati, OH

Staff Series

- 9) Group W. Cable
"Uptown Local: El Barrio"
New York, NY

COMPILATION

Volunteer

- 10) Viacom Cablevision
"Compilation"
Mountain View, CA

Staff

- 11) Cable Dekalb
"Compilation"
Decatur, GA

NARROWCAST

Volunteer Single

- 12) Lila Goldworm
"A Golden Mosaic"
York, PA

Staff Single

- 13) Ron Hudson
"Asian Cultural"
Alhambra, CA

INSTRUCTIONAL TRAINING

Volunteer Single

- 14) Sharon Brousseau
"TRS Training Tape"
Boulder, CO

Staff Single

- 15) Jabari Simama
"Production Tips Sampler"
Atlanta, GA

Volunteer Series

- 16) Loraine Chambers McCarty
"Composition in a Portrait"
Birmingham, MI

Staff Series

- 17) Jeff Lifton
"Children in Action"
Baltimore, MD

SPORTS

Volunteer Single

- 18) Claudia Chotzen
"Honolulu Wheelchair"
Honolulu, HI

Staff Single

- 19) Group W Cable
"Manhattan Gold"
New York, NY

Staff Series

- 20) Starrs & Doherty
"Sports Wrap-Up"
Decatur, GA

VIDEO ART

Volunteer Single

- 21) Ken Bechman
"South of LaHonda"
New York, NY

Volunteer Series

- 22) Terry N. Terry
"A Taste of the Electric Way"
East Lansing, MI

LIVE PROGRAMMING

Staff Single

- 23) Nadine Messina
"Live Election Night"
Griffith, IN

COMMUNITY PROGRAMMING

MANAGING THE HIDDEN RESOURCES

Volunteer Series

- 24) Bryan Brooke
"You're the Parent: Teenage
Sexuality"
Littleton, CO

Staff Series

- 25) Lori Cohen
"Your Opinion Please"
Quincy, MA

ENTERTIANMENT

Volunteer Single

- 26) James Bond, Dick Richards, Potsy
Duncan
"The American Music Show"
Atlanta, GA
- 27) John Kitchener
"Portraits"
Newbury, MA

Volunteer Series

- 28) Doug Wylie
"Uncle Ducky Show"
Fort Wayne, IN

Staff Single

- 29) Viacom 30
"Martin Sight"
San Rafael, CA

Staff Series

- Jaimie Davidovich
"The Live Show"
New York, NY

ARTS & CULTURAL EXPRESSION

Volunteer Single

- 31) Larry Evans
"A Glimpse of Mill Hunk Culture"
Pittsburgh, PA

Staff Single

- 32) Laina Long
"Summer Solstice Celebration '83"
Santa Barbara, CA

Volunteer Series

- 33) Freeman & Maureen Crocker
"Street Poets"
Thornton, CO

Staff Series

- 34) Ann Marie Piersimoni
"Vertical Interval"
Alhambra, CA

PROGRAMMING BY CHILDREN

Volunteer Single

- 35) Susan Murphy
"A Pool of Hockney"
Eden Prairie, MN

Staff Single

- 36) Jonathan Anderson
"A Living Genealogy"
Torrington, CT

Volunteer Series

- 37) Nancy & Michael Douglas
"Teenstuff"
Stamford, CT

Staff Series

- 38) Syracuse/Upstate New Channels
"Kid Stuff"
Syracuse, NY

INTERACTIVE

Staff Single

- 39) Mark Saltveit
"A Man of the People"
Portland, OR

Volunteer Series

- 40) Eugene Shirk
"National Issues Forum"
Reading, PA

Staff Series

- 41) Susan Kerr
"Dallas Interacts"
Garland, TX

INSTITUTIONAL NETWORK

Staff Single

- 42) Michael Gitter
"Tour de Fort '83"
Fort Collins, CO

HONORABLE MENTIONS

DOCUMENTARY PUBLIC AWARENESS

Staff Single

- 1) Group W Cable
"SRO"
New York, NY

LOCAL NEWS/MAGAZINE

Staff Series

- 2) Debbie Marciniak
"Generations No. 13"
Baltimore, MD

ARTS & CULTURAL EXPRESSION

Volunteer Single

- 3) David Garrigus
"Brothers"
Carrollton, TX

Volunteer Series

- 4) Louisa S. Bonnie
"Eat at Arts"
Cleveland, OH

ENTERTAINMENT

Staff Series

- 5) Maria Holmes
"It's A Woman's World"
Canton, MI

PROGRAMMING BY CHILDREN

Volunteer Series

- 6) Youth Vision, Inc.
"Youth Vision Series"
Providence, RI

Volunteer Single

- Beverly Foley
"A New Kid at School"
Randolph, MA

INSTITUTIONAL NETWORK

Staff Single

- 8) Kim Kronenberg
"Health Line East"
Boston, MA

The Convention Exhibitors

"Community Programming: Managing the Hidden Resources," marked the first NFLCP Convention that featured exhibitors. Convention participants visited these exhibits with great interest throughout the three-day session. The following companies were exhibitors on the floor.

Warren Anderson
Phillips Television Systems
900 Corporate Drive
Mahwah, NJ 07430
(201) 529-1550

Dale Anderson
Davis Audio Visual, Inc.
1801 Federal Blvd.
Denver, CO 80204
(303) 455-1122

Lawrence Brinton
Video Teknix
633 South Federal
Denver, Co 80219
(303) 922-5564

Mike Albi
CEAVCO Audio-Visual
1650 Webster Street
Denver, CO 80215
(303) 238-6493

Jane Swearingen
Film/Video Equipment Service
1875 Pearl Street
Denver, CO 80210
(303) 778-8616

Fred Gerling
Jimmy Rea Electronics
540 West Broad Street
Columbus, OH 43215
(614) 221-5170

Jeff Stanfield
Burst Communications, Inc.
7310 South Alton Way #C
Englewood, CO
(303) 733-8045

Darryl Keeler
Fortel Inc.
2985 Gateway Drive
Norcross, GA 30071
(404) 449-4343

Joseph E. Elliott
Films Inc.
773 Green Bay Road
Wilmette, IL 60091
(312) 256-4025

Bal Patterson
On Camera
2435 Topaz Drive
Boulder, CO 80302
(303) 443-8215

David B. Marr
JVC
7912 S. Vincennes Way
Englewood, CO 80112
(303) 796-8833

David Burt
New Visions
P.O. Box 599
Aspen, CO 81612
(303) 925-2640

Todd J. Schieffert
ADC Magnetic Controls Company
6000 S. Ulster, Suite 201
Denver, CO 80111
(303) 850-7016

James Pierce
National Federation of State
Humanities Councils
1836 Blake
Denver, CO 80202
(303) 292-4458

Kirk Basefsky
Ampex Corp.
Magnetic Tape Division
6615 S. Field Street
Littleton, CO 80123
(303) 979-3959

Tom Wood
Texscan, Inc.
8058 S. Trenton Court
Englewood, CO 80112
(303) 694-9228

Jay S. Gierkey
Grass Roots Television
4200 Bluff Lane
Sugar Loaf Mountain
Cedar, MI 49621
(616) 228-5015



Convention participants gather in the exhibition hall.

How Local Programming Made the Cut at NCTA'S 1984 Convention

By Adam Haas

While attending this year's National Cable Television Association Convention, I was curious to find out what prospects lay ahead for local cable programming. These trade shows create an uncanny microcosm of the cable industry as a whole, reflecting its values and directions. At the last NCTA convention I attended in 1982, there seemed to be quite an interest and focus on local origination and public access programming. Have things changed since 1982? Where are the industry's current priorities? I found a mixed bag for local programming with some good news and some bad.

The convention exhibit hall provided a number of answers. Companies with booths at the convention run the gambit of the industry. Virtually every ingredient in the cable TV business was represented on the convention floor.

In 1982, there were all kinds of new companies being formed and announced at NCTA. The exhibit floor was jammed with new enterprises hocking their services. However, by 1984 many of these companies either never got off the ground or found cable's blue sky too overcast to meet financial forecasts. With sixty-five fewer booths, this year's exhibit hall reflected the current financial crisis within the industry.

Those companies exhibiting at NCTA this year were there to do bottom-line business, and no longer had the promotions budget to lure conventioners to their booths with expensive give-a-ways. In contrast to 1982's free t-shirts, towels, tote bags, etc., this year's convention offered apples, granola, and beef jerky.

Fewer Equipment Vendors

What concerned me most about the 1984 exhibit hall was the lack of equipment vendors targeted for L.O. and access application. In 1982, the hall boasted some nine exhibits designed specifically for the access and L.O. production market. There were numerous mobile vans on display, editing systems, cameras, character generators, switchers, etc. This year, I

counted only four major video production vendors.

I asked the video vendors on the floor why they thought there was such a dearth of video production exhibits, and why they decided to attend. Bob Wickland, Manager Customer Service for Microtime, Inc., said that the NCTA show has become much more software oriented. As a result, the technical types aren't attending NCTA anymore. Instead, they are going to the NAB Convention. Since those purchasing equipment do not attend NCTA, the amount of actual business is very slim. Wickland identified the biggest impediment to participate in the NCTA convention: "These shows are expensive and unless you write a lot of orders, the booth won't pay for itself." However, Wickland felt it was worthwhile to attend the show, both to make personal contacts and to find out the needs of the cable market.

Judging by booth sizes of some of the vendors, the commitment of certain companies to the local programming market is minimal. Sony Corporation is one such company. Instead of an elaborate set up as in the past, they had a small corner booth this year in which they were showing a new titler and graphics computer. There wasn't a camera or any ENG equipment to be seen. The Sony representative watching over the booth seemed to resent the fact that he was assigned to the show.

However, the JVC booth conveyed an entirely different message. It was a large display which showed off new cameras, VCR's, $\frac{3}{4}$ " and $\frac{1}{2}$ " editing systems, and an ingenious recam. The feeling there was very upbeat. Logan Enright, one of the JVC reps. at the booth, explained it this way: "Our products best meet the needs of cablecasters dollar for dollar. Others have products that are too expensive. We, on the other hand, enjoy a lot of success in cable."

Both in terms of cost and simplicity, it's clear that JVC has gone after the community programming market and captured a significant portion of it.

Encouragement From Software Vendors

Although the hardware commitment to local programming was unimpressive at the convention, the software end was more encouraging. With all major program suppliers represented on the exhibit floor, it is easy to target those with strongest interest in community programming. Neither ESPN or USA networks showed as much appreciation of local programming. This can be explained by their 100% commercial broadcast orientation. The program director at ESPN said their service covered most sporting events with its own crew and equipment. They are occasionally interested in outside sports coverage, but the quality must be top-notch. A programmer at USA explained that their service, originally a sports net exclusively, is expanding its format to reach a larger share of the non-sports audience. But because it relies mostly on advertising dollars, USA is only interested in programs of mass appeal and not of the genre typically developed by community programmers.

Mary Alice Dwyer-Dobbin of Lifetime had some mildly encouraging words. First, she explained most cable networks have come to realize that producing their own original programming is too costly. As such, Lifetime and others are doing less and less production. As a result, acquisitions from independent producers are increasing. Dwyer-Dobbin said that initially, independents were asking exorbitant licensing fees. Now with the understanding that cable is no longer a boom industry, independents are expecting less. When asked whether Lifetime is soliciting programming, Dwyer-Dobbin explained that they're interested in looking at pilots.

Lenda Washington of The Learning Channel put it bluntly: "We simply don't have the money to produce our own programming." The result is a satellite service completely comprised of acquired products. The Learning Channel offers numerous "how to" educational series. Their programming style tends to be less slick and more thoughtful than other satellite

networks. A well produced L.O. or access series might have a place on The Learning Channel. The service has already set an industry wide precedent by becoming the first satellite network to solicit and screen the work of independent film and video producers.

Clearly the most encouraging news came from Curtis Davis, Vice-President of Programming for Arts and Entertainment (A & E). A & E is another service which relies entirely on acquisition. Until now their acquisitions have come from conventional sources—the BBC, syndicators, etc. But Davis has developed an intriguing concept for what he terms “Producing Consortia,” which rely on local cable programmers as a key party. A producing consortium is made up of four entities and is formed as follows: a local cable production entity identifies a local art event which is of a caliber deserving national attention. The producers contact A & E to determine interest. If Mr. Davis thinks the project has merit, the two other entities must then be identified: one, a local non-profit arts organization, and two, a local corporation or business to serve as sponsor using the project both as a tax write-off (with the arts organization serving as a pass through) and as a vehicle for national exposure on A & E. It’s an exciting concept which could be a boon to all four members of the consortium.

An Absence of Community Programming Workshops

Besides the exhibit hall, the NCTA convention workshop sessions provide another glimpse of the industry’s priorities. In 1982, two convention workshops were devoted to community programming. This year, there were none.

Was the NCTA, the conference organizer, sending a message to community programmers—that local programming is simply not important to the cable industry?

This was not at all the intention, according to Char Beals, Vice-President of Programming and Marketing for NCTA. “We wanted to give local programming a profile at the convention but were unsuccessful due to lack of interest,” said Beals. Conference organizers planned to host a panel entitled *Making L.O. Viable Economically*, but prospective speakers approached by Beals all declined the invitation. “MSO’s were much tighter this year in their allocation of who came. Local programmers, who had attended in previous years, weren’t allowed to this

year.” “(The cable industry) is in a transitional period,” says Beals. “Local programming has to give something tangible back to the system, both in the commercial and marketing areas. Once this happens, than you’ll see more of an emphasis on local program production.”

But Beals is optimistic about the future. A greater emphasis on both L.O. and national programming is planned for next year’s convention.

The 1984 NCTA Convention’s minimal emphasis on local programming should concern community programmers. Community programming will not survive without industry support and recognition. The NCTA Convention should provide an opportunity to showcase local programming successes. Our presence should be felt in the exhibit hall and particularly, the workshop sessions.

The low profile of community programming at the NCTA Convention under-

scores two pressing needs. First, we should offer our assistance to NCTA in designing next year’s convention so that a broader exposure of community programming is insured. Second, and most importantly, we should work more closely with cable companies to demonstrate in a concrete fashion the value of community programming for the cable operator. Once community programming is recognized for its bottom-line benefit to MSO’s, it will no longer be a second class citizen at the annual trade show. Once it becomes an industry priority, local programming will be a highlight at future NCTA conventions.

Adam Haas is the Regional Director of Programming for Rogers Cablesystems of Portland. He has been an active member of the Federation since 1979, and served as Vice-Chairman for NFLCP Board of Directors in 1983.

CONGRATULATIONS to the winners of the Hometown USA Video Festival

**Boston Community Access
and Programming Foundation**

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THE COMMUNITY VIDEOT: A Resource of Technical Tips

By Dave Bloch

This column will follow a different format from the usual question-and-answer one. Your "Videot" author moderated a Convention workshop on technical tips with experts Bill Makely of Albuquerque and Ed Fiddler from Massachusetts. The panelists and audience shared great ideas with one another. Some of those ideas are described below.

Inexpensive Set Materials:

A company called "On Camera" exhibited a package of modular set pieces at the convention aimed at users with small budgets. Call them in Boulder, Colorado at (303) 443-8215.

As an alternative to the blue-curtain-and-potted-palm background so overused in access (and broadcast!) interview shows, try using stepladders in different positions. Place small plants and paraphernalia on the rungs, run boards between them to hang posters or pictures, or shine lights through them to form interesting shadows on the backdrop. The ladders provide many three-dimensional opportunities to the imaginative producer.

Inexpensive Graphics:

To make slides of text, symbols or logos for keying over video, buy some 35mm "Kodalith" graphic arts film. This material is very easy and fast to shoot and process, and yields extremely sharp and contrasty white-on-black slides from a black-on-white original. You can even color the clear area of the slide with overhead transparency markers! A full-line camera store should be able to help you select the film and processing chemicals you need.

Audio Cables:

If you are tired of never having the right connector at the end of the cable to fit the equipment, standardize on 3-prong XLR connectors for all your cables. Then, make up short (12- to 18-inch) cables to adapt the XLR's to everything else you use (RCA phono, phone, mini-phone, even spade lugs for screw terminals).

When you wind up audio cables, alternate winding the cable on opposite sides of the loop. When the cable is unravelled, there will be no twists in it.

Scrounging:

Watch for television and radio stations moving to new quarters! They may allow you to strip their old studios of any old stuff left behind. Old amplifiers, speakers, lighting instruments, and grip pipe can be pressed into service when you need it.

The Tool Kit:

Your basic video tool kit should include at least the following: soldering iron, solder (wrap six inches around the power cord and you'll never be without it!), volt-ohmmeter, screwdrivers (Phillips, flat and jeweller's), nutdrivers (at least a 1/4", but a whole set is better), needlenose and slip-joint pliers, 6" adjustable wrench, Allen wrench set, folding knife, electrical tape, ductape (or gaffer's tape), crimper for F-connectors, and wire stripper.

Dave Bloch is Manager of Local Programming for the Davis Community Cable Cooperative in Davis, California.

Congratulations to all 1984 Hometown USA Festival winners for their outstanding contributions to community programming.

A Special Salute to Our Community Programming Staffs in Cleveland, OH, San Francisco, CA, Marin, CA, and Mountain View, CA.

**Viacom
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MORE OF WHAT YOU'RE LOOKING FOR

Whose First Amendment Is It, Anyway?

By Michael Meyerson

The battle over the First Amendment and cable television rages in the courts, in Congress, and in state houses and city councils. The issue of the First Amendment status of cable television is not just an academic exercise or semantic quibble. Rather, the rights and responsibilities of government (at the federal, state and local level) concerning such diverse issues as public and leased access, exclusive franchises and rate regulation will be determined in a large measure by the resolution of this question.

When a novel legal issue such as this arises, the first response of the lawyer, trained in history and precedent, is to find an analogy. The lawyer looks for something with the twin virtues of being similar and already discussed by the courts.

Thus, the cable industry has argued that the cable television operator is just like a newspaper publisher, while those who favor regulation, such as the National League of Cities, contend that cable is just like broadcast television. If either analogy were accepted, the legal result would be, not surprisingly, just what its proponent desires.

If the cable operator is viewed as a "tele-publisher," then the government could do nothing to the cable operator which it could not do to a newspaper publisher. That would mean virtually no regulation of any kind: no access requirements, no must-carry rules, no rate regulation, and no licensing apart from telling each cable company what would be a convenient day for them to dig up a particular city street.

If, on the other hand, the broadcast model is used, then all the regulations which can be imposed on broadcasters can be imposed on the cable operator. Rules governing access and licensing, along with heavy government involvement, would therefore be permissible.

The advantage to arguing by analogy is that it makes the ultimate resolution of the difficult legal question quite simple, once you have found the right analogy. The problem is that sometimes arguing by analogy is circuitous, simplistic and just plain silly.

For example, cable television is obviously vastly different from newspapers

(imagine the practical difficulties of lining your bird cage with a 450 megahertz coaxial cable). Most importantly, where there has been a historic "wall of separation" between newspapers and the government, the cable television operator and the government have always been, and continue to be, deeply entwined. The local government gives the cable operator the right to dig up the public streets and use limited utility pole space. The local government protects the cable operator from competing cable companies, since the franchise is either a contractual or a *de facto* monopoly. Finally, the federal government helps the cable operator by fixing the rates the operator must pay for use of utility poles and broadcast programs.

The other crucial difference between cable and newspapers concerns the economics of the two forms of communication. While it is extraordinarily expensive to operate either a cable system or a newspaper in a large city, it is not uncommon to have two or more newspapers competing in the same town. (With the advent of *USA Today*, most newspaper consumers have a choice.) By contrast, more than 99% of the cable systems do not face competition from another cable system for the same subscribers.

Also, if a writer wishes to bypass the newspaper, there are still numerous other means for his or her words to be spread. From magazines to weekly newspapers, from monthly journals to the occasional pamphlet, writers can communicate with the public.

The analogy of cable to broadcast television is not much stronger. While, in one sense, cable and broadcast television programs "look alike," there are significant differences as well. First, the broadcaster has only one channel to program; the cable operator has 24, 36, 54 or more. Second, broadcasting is a "federal case"—only the federal government can regulate broadcasting. Because of its use of streets and public rights-of-way, cable is involved with local, as well as the national government.

So, if neither analogy holds water, how does the issue of the First Amendment and cable television get resolved? The solution is to use the principles behind the

regulation of newspaper and broadcast television (as well as that other conduit of communication, the telephone system) to evaluate each proposed regulation.

Let's use public access as an example. Public access serves many important First Amendment functions without the danger of government censorship. The Supreme Court has stated that the First Amendment, "rests on the assumption that the widest possible dissemination of information from diverse and antagonistic sources is essential to the welfare of the public." Access, which permits all individuals and institutions in a community to communicate electronically with the rest of the community, provides for a truly diverse public forum.

The First Amendment also protects the individual's right of free expression and the cable television viewer's right to receive information. Both of these goals are furthered by public access.

Public access also has the advantage of not violating the paramount obligation of the government to remain neutral in the marketplace of ideas. Non-discriminatory, first-come, first-served access does not allow the government to help those viewpoints with which it agrees, nor penalize those opinions it opposes. Unlike even the Fairness Doctrine for broadcasters, which requires the government to judge the content of a television program to determine if an opposing speaker should be permitted to reply, public access does not require the government to police the content of anyone's speech.

The application of the First Amendment to different proposed regulations of cable television will not always be easy. It would well serve all who deal with these issues to remember the words of Supreme Court Justice Byron White: "It is the purpose of the First Amendment to preserve an uninhibited marketplace of ideas in which the truth will ultimately prevail, rather than to countenance monopolization of that market, whether it be by the government itself or a private licensee."

Michael Meyerson is a Professor of Law at Brooklyn Law School.

First of Two Parts

Rethinking Public Access

By Brian Kahin

On February 15, 1984, with negotiations on cable deregulation again underway between the cities and the cable industry, House Telecommunications Subcommittee Chairman Timothy Wirth sent a letter to his colleagues on the Energy and Commerce Committee outlining a national plan for funding "noncommercial access programming."

The plan was based on the tentative agreement that 5% of gross cable system revenues would be an acceptable franchise fee under H.R. 4103. Wirth proposed that this 5% be structured as follows: The nominal franchise fee would be 4%, one-fourth of which (1% of system gross) would go to fund local access development and production. On top of the 4%, another 1% of the gross would go to "a national fund or funds for the production and development of noncommercial access programming of national and regional interest, for distribution to city, public and educational access channels free or at a minimal charge."

What would this programming look like? The same paragraph goes on to say: "Only a national pooling of funds will allow for the development of *expensive, high quality* programming of interest to many communities, such as a show like 'Sesame Street.'"

Sesame Street certainly does not look or feel like access programming. It is a multi-million dollar product of the Children's Television Workshop and the public television system, which, whatever its virtues, does not readily provide access for outsiders. Indeed, "quality" serves it as both banner and shield. The 1% for a national fund looks very much like the 1%-of-gross spectrum fee that Wirth had wanted as the price for television deregulation, which would have been used to fund public television.

A close reading of the letter suggests that Wirth's primary interest is not access but *diversity*—a value that is even harder to define or measure. "Diversity," like "quality," is a public television buzzword, but there is no monopoly at this level of generality. The three networks talk "quality," and they argue that they

provide enough "diversity" to satisfy most of the American public. "Quality" is conventionally measured by the size of the production budget, but "diversity" is hard to pin down. And certainly public access programming provides a kind of diversity found nowhere else on television.

The 1984 Democratic Party platform includes a plank on telecommunications introduced by Wirth. It reads, in pertinent part:

"This electronic marketplace is so fundamental to our future as a democracy (as well as to our economy) that social and cultural principles must be as much a part of communications policy as a commitment to efficiency, innovation, and competition. The principles are diversity, the availability of a wide choice of information services and sources; access, the ability of all Americans, not just a privileged few, to take advantage of this growing array of information services and sources; and opportunity, particularly by minorities and women, that will give every American the ability to take advantage of the computer and telecommunications revolution."

"Access," in these terms, sounds like access to information as in the public library model. "Opportunity" here sounds more like access to media distribution systems, the kind of access prescribed by the fairness doctrine and other broadcasting regulations, than the kind associated with access channels on cable.

The problem is, access means many things, depending on whether the access constituency is the viewing public, the producing public, or both.

As an institution, public access has evolved on three main principles:

1. *Freedom of Expression:* Access ensures that diverse ideas can be heard and seen on the dominant medium of our time.
2. *Community Service:* Access serves local needs by increasing and enhancing communication at the local level.
3. *Media Literacy:* Access enables individuals and small organizations to *learn* to use the medium of television. (As a prerequisite to community service or self-expression—or as a first step in a television career.)

The audience is the direct beneficiary of the community service principle, whereas the producer is the direct beneficiary in the other cases. Ultimately, the benefits go both ways—e.g., freedom of expression offers new ideas to the community—but not in perfect symmetry. Certainly, local programmers are likely to be well informed of community needs, but should they necessarily be limited to locally produced programming? That might be a bad case of reinventing the wheel. Why not use a well-produced (perhaps professionally produced) public service program, the cost of which can be spread over many communities, perhaps the whole country? This, of course, is the reasoning behind Wirth's national programming fund.

Wirth's proposal did not generate much interest. The cities were not interested because it would leave them with 3% rather than 5% of the system gross. It had no natural constituency; it called for a new institution at the national level that would radically affect the practice of community programming and implicitly challenge the role of public television. Nonetheless, it raises fundamental questions about the future of access.

Cable access began well before satellite delivery became commonplace. In 1972, the FCC mandated a single public access channel on high-capacity systems along with single educational and government access channels. In 1979 the Supreme Court (in *Midwest Video II*) held that these requirements were beyond the statutory jurisdiction of the FCC. Local authorities, no longer preempted by federal rule, were then free to demand multiple public access channels in franchising RFPs. Access grew hydraheaded as spectrum was stockpiled in the public interest. Complex hybrids were created—like the Boston Community Access and Programming Foundation, which looked like a new kind of public television.

Furthermore, under the 1972 rules access production was unsubsidized, except for five minutes of live studio time. Production equipment had to be made available, but it was to be rented at reasonable cost. New franchises have required not

only free use of equipment, but also training and, finally, discretionary funds.

Wirth proposed to take the discretionary funding national, to fund in due course as much as \$300 million/yr. in new productions, twice the national programming budget of public television.

But what is national access programming? Is it *Sesame Street* cast into the public domain, to be played and replayed, perhaps on videodisc—over the air, over cable, and in suitably equipped preschools? Is it information programming with all rights cleared, librated for use at the request of community organizations? Or program material from national organizations to be used and reused by local chapters or affiliates?

There are needs and opportunities here that could be met by access—at least more likely by access than by public television. But access may already be so established as a local institution that it will not readily adapt to a larger scale of operation. The great gap between access and public television may never be filled, or it may be filled by another institution, such as the Learning Channel, or something entirely new and ad hoc, such as Wirth's fund.

What are the dimensions of this gap?

First, of course, nearly all public access programming is locally produced. It varies from station to station, but generally local production accounts for only a few percentage points of public television programming.

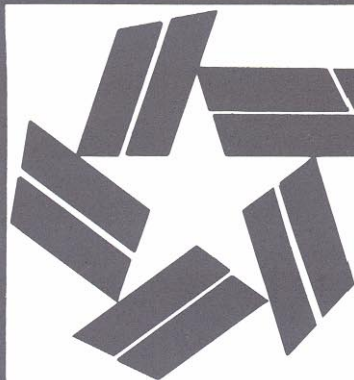
That is symptomatic of deep differences. The public television professionalism has relegated volunteers to minor fundraising roles. The economics of production are similar to commercial television: labor costs make local productions uneconomic, and only high-visibility national programming generates broad viewer support. Access producers supply their own labor and are generally responsible for building their own audiences.

Generally, access production is characterized by low direct costs—labor, publicity, and supplies (tape is inexpensive and reusable). The cost of the channel, especially in unfilled high-capacity systems, is also very low compared with the broadcast transmission plant and the commercial value of broadcast spectrum. (The collective annual budget of the public television system is some \$850 million, not including the value of the spectrum; out of this total PBS national programming accounts for less than \$150 million.)

At present, very few community programmers have any budget for outside acquisitions. Indeed, a discretionary fund of any kind looks inconsistent with a pure access philosophy. Whereas, public television actively programs (chooses content) like any broadcaster, public access operates as a common carrier; the access manager allows the public to program on a first-come first-served basis which is, in theory, content-blind.

Allocation of access time and facilities can be handled without much conflict as long as demand stays low relative to supply. But what happens when things get tight? Perhaps uniform limits are set and large users are told to move their excess load onto leased access—or elsewhere. Otherwise, the public access manager starts making hard decisions and becomes a PROGRAMMER. Where there is discretionary money available, there are bound to be a lot of demands. Remember that in Boston it's the Community Access AND Programming Foundation.

Brian Kahin is Coordinator for the Research Program on Communications Policy at the Massachusetts Institute of Technology.



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A Community Programming Outlet

Soujournd Productions is developing a nationwide magazine format for local programming, and is looking for interested access producers and independent producers. For more information contact:

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Sojournd Productions
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Cedar, MI 49621
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MTN is an equal opportunity and affirmative action employer.

OPERATIONS MANAGER

Milwaukee Access Telecommunications Authority (MATA), a non-profit corporation, is seeking a full time Operations Manager to oversee a public access facility which would generate programming on two cable channels. Competitive salary and benefits. For more information contact:

Timothy J. Keeley
City of Milwaukee
Personnel Department
200 East Wells Street, Room 706
Milwaukee, WI 53203

Women and minorities are strongly encouraged to apply.

A REFERENCE BOOK FOR CHILDREN'S COMMUNITY CABLE

A project is underway to provide a comprehensive national reference book on children's use of cable television: This book will include information about types of existing programs; subject involvement; facilities; staffing; community size and participation; funding; franchise agreements; and additional relevant information.

The reference book would be helpful to persons interested in becoming involved in children's programming and to those already in the field. The information and models it provides will help determine resources available in the community for developing children's programming. Those already producing children's programming will be able to compare their work with what is being done elsewhere and explore new ideas.

If you would like your program included or would like some more information concerning this project, please contact:

Paula A. Schwartz
Coordinator of Emerging Technologies
Teachers College, Columbia University
Box 8, 525 West 120th St.
N.Y., N.Y. 10027

ACCESS OPERATIONS MANAGER

Acadiana Open Channels, Inc. is interviewing for an operations manager. Skills required include management of operations, scheduling, cataloging and training of day to day operations. Also required is a professional knowledge of video equipment, production skills and training. Organization skills are a must. Two years of production experience in a video center is required. Salary range \$15 - 18,000 yearly. Send resume and resume tape to:

Acadiana Open Channels, Inc.
124 East Main Street
Lafayette, LA 70501

EXECUTIVE DIRECTOR OF MONTGOMERY COMMUNITY TELEVISION

Montgomery Community Television, Inc., a newly-created independent, nonprofit corporation established to produce and manage community access on franchisee's countywide cable system, seeks a highly motivated and experienced individual to serve as Executive Director. The Executive Director will supervise staff and a contractor in the promotion, support, and production of locally-produced cable programming including public access, government access, and educational access with an annual budget of approximately \$2 million. Person must have strong leadership skills and solid experience in: management of a major enterprise, contract and budget administration, staff support to a Board of Directors and advisory committees, television production and public access, community outreach, and mobilization of volunteers. Selection of candidates for interviews will occur in late October. Board desires Executive Director to be available to start work in December, 1984. Interested persons should send statement of qualifications and salary requirements to:

Mr. Roger S. Nelson
Board of Directors

Montgomery Community Television, Inc.
c/o Montgomery County Division of Cable
Television and Telecommunications Policy
101 Monroe Street — 5th Floor
Rockville, MD 20850

Hometown Festival Videotapes



Set for National Tour

COMMUNITY TELEVISION AT ITS BEST

The Hometown USA Bicycle Tour presents among the best local programs that cable television has to offer. These programs were selected from nearly 700 videotapes that entered the 1984 Hometown USA Video Festival. Half of the tapes are produced by public access volunteers and the other half are produced by staff members of local cable companies. There were nearly fifty award winners. The bicycle tour includes eight of those programs in three one hour videotapes.

If you wish to rent this package, fill out the form at the bottom of this page, and return it to the National Federation of Local Cable Programmers, 906 Pennsylvania, Ave., S.E., Washington, D.C. 20003.

Here are the programs in the Hometown USA Bicycle Tour:

Honolulu Wheelchair Marathon, Honolulu, Hawaii (30 minutes from the Sports Category), is a documentary that examines wheelchair athletes competing in a marathon race.

TRS Training Tape, Boulder, Colorado (16 minutes from the Instructional Training Category), describes the use of "the grip," a recently developed artificial limb.

Andrew Wolf: Variations, Boston, Massachusetts (15 minutes from the Documentary Profile Category), is a documentary profile of pianist/composer Andrew Wolf.

Uptown Local: El Barrio, New York, New York (28 minutes from the Local News/Magazine Category), is a profile of a Hispanic neighborhood in New York City.

Dallas Interacts, Dallas, Texas (30 minutes from the Interactive Category),

is a live public affairs program on Warner-Amex's QUBE system. The program includes discussions on topics ranging from the environment to national defense, and is hosted by Dallas City Councilman Wes Wise.

Vertical Interval, Alhambra, California (30 minutes from the Arts and Cultural Expression Category), is a news magazine format that features the work of local artists.

A Pool of Hockney, Eden Prairie, Minnesota (12 minutes from the Programming by Children Category), was produced by six children. The program reveals the response of children to the works of artists David Hockney.

World Peace is a Local Issue, San Francisco, California (20 minutes from the Documentary Public Awareness Category), examines how the City Council of Palo Alto, California responded to citizen concerns about world peace.

**YES! I WANT TO RENT HOMETOWN USA FOR A 10 DAY PERIOD.
ENCLOSED PLEASE FIND A CHECK FOR \$120.**

Name _____ Organization _____
Street _____ City _____
State _____ Zip Code _____ Telephone _____
Rental Week _____
(first choice) (second choice)

Make check payable to NFLCP.

Return to: NFLCP
906 Pennsylvania Ave., S.E.
Washington, D.C. 20003



NFLCP Membership— Your Ticket to Free Issues of the Community Television Review

NEW MEMBER ENROLLMENT FORM

INDIVIDUAL:

____ Community Associate/Student
(\$35)

____ Professional (\$50)

____ Patron (\$100)

____ Charter Life (\$500)

Name: _____
(or Organization) (please print)

Address: _____

ORGANIZATION:

____ Non-profit organization
(\$90)

____ Educational Institution
(\$90)

____ Library (\$75)

____ For-profit organization
(\$150)

City: _____ State: _____ Zip: _____

Phone: () _____

Government Entities:
Population Size:

____ Under 100,000 (\$100)

____ 100,000-500,000 (\$150)

____ Over 500,000 (\$200)

Cable System or MSO:
No. of Subscribers:

____ Under 10,000 (\$150)

____ 10,000-50,000 (\$400)

____ Over 50,000 (\$600)

Contact Person: _____
(Organizational Members Only)

("Government Entities" includes
municipalities, states, counties and
cable commissions.)

("Cable System/MSO" includes
cable company-operated access
and local origination facilities.)

(NOTE: These rates will be in effect until Aug. 31, 1985)
Make your check/money order payable to: **NFLCP**

Mail to: National Federation of Local Cable Programmers
906 Pennsylvania Ave. SE
Washington, D.C. 20003



Community Television Review
NFLCP
906 Pennsylvania Avenue, S.E.
Washington, D.C. 20003

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